THE ART OF REMEMBER ME™

Foreword by creative director **JEAN-MAXIME MORIS**
Introductions by art directors **ALEKSI BRICLOT** and **MICHEL KOCH**

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[ABR]

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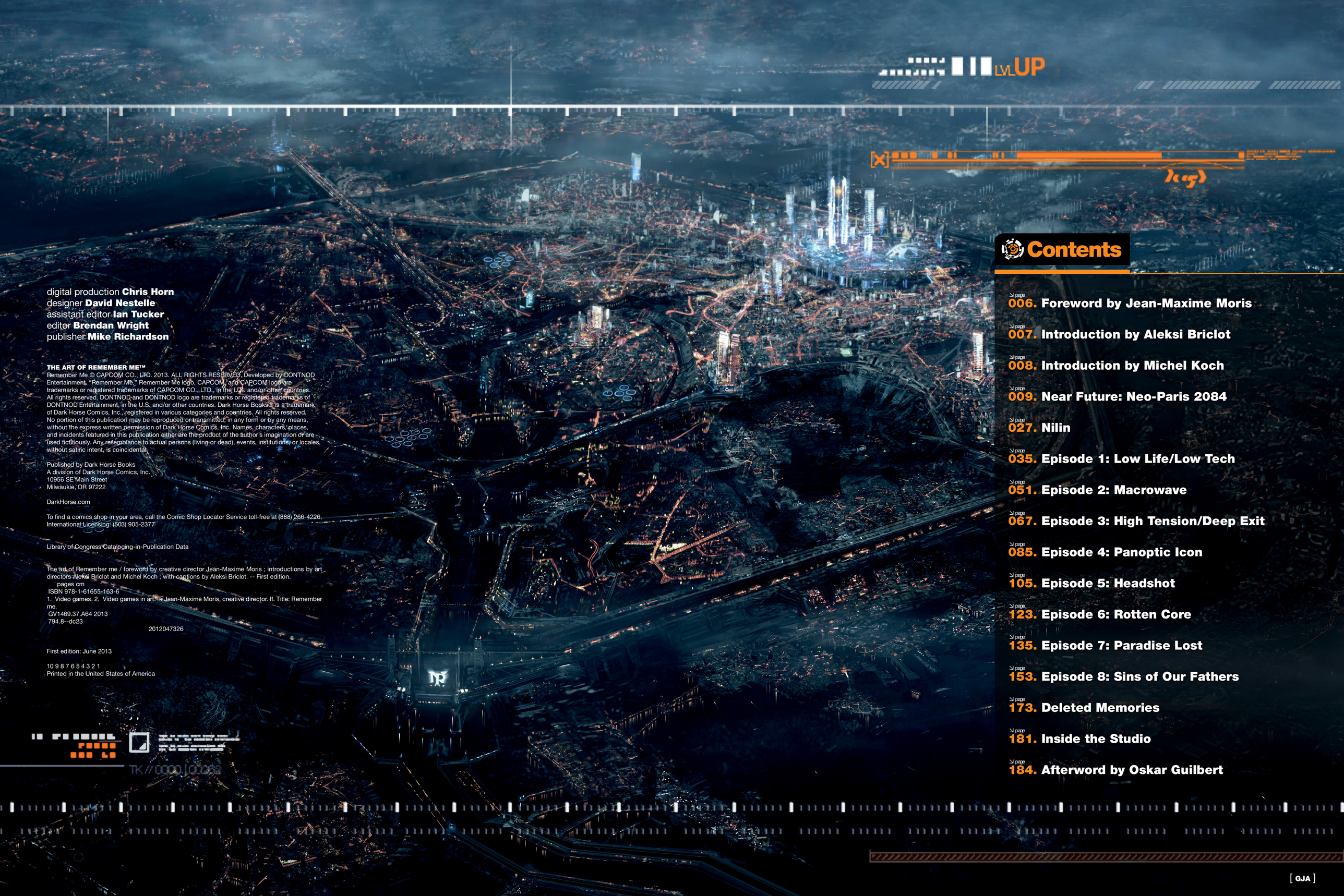
Captions by **ALEKSI BRICLOT**

DARK HORSE BOOKS

[MKO+PCH]



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Published by Dark Horse Books
A division of Dark Horse Comics, Inc.
10956 SE Main Street
Milwaukie, OR 97222

DarkHorse.com

To find a comics shop in your area, call the Comic Shop Locator Service toll-free at (888) 266-4226.
International Licensing: (503) 905-2377

Library of Congress Cataloging-in-Publication Data

The art of Remember me / foreword by creative director Jean-Maxime Moris ; introductions by art directors Aleksi Briclot and Michel Koch ; with captions by Aleksi Briclot. -- First edition.
pages cm
ISBN 978-1-61655-163-6
1. Video games. 2. Video games in art. I. Jean-Maxime Moris, creative director. II. Title: Remember me.
GV1469.37.A64 2013
794.8--dc23
2012047326

First edition: June 2013

10 9 8 7 6 5 4 3 2 1
Printed in the United States of America

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Foreword by Jean-Maxime Moris

Making a game often starts with an idea. A concept.

And then a piece of concept art. In the end, most of the player's immersion will come from sound and music, but that's another story.

Concept art. Concept art is what sparks imaginations. It ignites the engine and fuels us developers with the will and passion to build a universe for you to explore. It sends our minds wandering across worlds, charting new game and level-design terrain. It gives us new ideas, which leads us to ask for more concept art. A perfect cycle, only broken eventually by the need to actually get the game done . . .

For the past four years, the daily work of the *Remember Me* concept-art team has been relentlessly posted onto DONTNOD's internal forums, piece by piece. Landscapes, buildings, city streets, characters, props, enemies, bosses, advertisements, vehicles, interface mockups, collectibles . . . Thinking back and going through those forums, I feel like an archaeologist discovering Neo-Paris and getting a unique opportunity to peek into the work of its architects.

These architects are amongst the best worldwide, and they all have their own, distinctive style. Whether it's Fred's characters, Paul's crazy Photoshop brushes and environments, Gary's slick prop design, or Greg's versatility, you will be able to immediately tell whose work it is that you are looking at by the time you are done flipping through these pages.

These architects are amongst the best, but they are also part of a grand, evil plan led by two guys whose combined hair length at the peak of production still haunts my worst nightmares to this day. Michel and Aleksi, both art directors at DONTNOD, push this amazing pool of talent to the next level. They bring their own overarching vision, sense of consistency, and obsessive attention to detail. They are also able to up the ante in terms of actual execution whenever necessary, leading by example. And most of all, they know how to leave enough room for everyone they work with to express their own identity. These are artists with an overwhelming and communicative passion for their craft.

When they tell me about how they came to concept art, I am always struck by the strength of their motivations and by how natural it is for them to draw every single day of the year. Some people in the games industry vacillate between 3-D modeling and animation, between design and production, before they make a choice . . . It has always seemed to me that concept art chooses you more than you choose concept art.

One thing is for sure: it never chose me. I am personally barely capable of drawing a triangle. And until I met Aleksi, I'd always had the impression that drawing required some kind of sixth sense. One that would basically allow you to inherently understand the proportions of our universe and enable you to reproduce it in splashes of divine genius onto human surfaces.

But Aleksi taught me to see through his eyes. It's not about understanding the universe or searching within you for some kind of cosmic revelation, but rather about approaching the smallest, most insignificant objects in their proportions, weight, lighting, and relation to the next object . . . It's about looking at people and things instead of just seeing them. As simple as that . . . Although things that look simple are always the result of incredibly hard work and dedication.

Watching our concept art team draw, I feel like even I could do it. It's the way I feel when I hear Nas rap or when I watch Daigo Umehara play *Street Fighter*. The way I felt as a young basketball fan watching the Dream Team cruise through the Barcelona Olympics. They inspire me. They make me want to play. This book is a collection of works from my own all-star team. The 2084 all-stars.

Enjoy the game.

JEAN-MAXIME MORIS
Cofounder and Creative Director

Introduction by Aleksi Briclot

What an epic adventure! What an incredible saga!

That not only refers to Nilin and all the obstacles she has to face in Neo-Paris. It applies even more to the backstory, to what happened behind the scenes of the creation of DONTNOD and *Remember Me*.

From five associates with only dreams, aspirations, and ideas, here we are now at the end of production with over a hundred people on the team and a game close to being finished. It took lots of time, energy, and dedication to build the studio, to find and hire all of the talented people who brought this game to life. More than throwing ideas in the air and dreaming about a terrific science-fiction game, the challenge was to create the structure, the tools, and the process to make it real.

In building this brand-new universe, the preproduction concepts were the first step, when ideas and words became embodied in something visual, something physical. (Hey! Painting, digitally or not, is all about creating the illusion of depth and volume on a 2-D surface!) Beyond crystallizing early thoughts into realistic images, concept art irrigates production throughout a game's entire development. This takes several forms: concept art and turnarounds of characters, environment paintings, blueprints for props, color studies to establish light and mood in 3-D, doodles for the level design, storyboards, plates for special effects, graphic design for objects appearing in the game . . . Literally thousands of pictures were produced for *Remember Me*.

Concept art is also a very pragmatic visual tool for solving issues and communicating ideas. Let's sum it up this way: it would be easy to mistake concept art for being only about making pretty pictures, but in fact it's about dealing with a lot of constraints and collaborating with many other types of trade specialists: animators, riggers, programmers, level designers, sound designers . . . who all together will deliver the final game experience. Each of these trades is an indispensable ring of the process. A video game is a collective work and this seems to me now to be among the most complex of all industries, because of its organic, nonlinear development. You're not writing a pitch, then doing a storyboard, then doing the 3-D models . . . Every aspect is much more tied together than that. For example, a programming idea could lead to a breakthrough in the game design that then changes the story and as a consequence alters the visuals.

I've been illustrating for fifteen years, in comic books and video games, but I had to evolve and learn lots of new things with DONTNOD, as my role on *Remember Me* wasn't fleshing out concepts but throwing out, developing, and sharing ideas with a team, as well as being involved in a lot of decisions. I was lucky enough to share the art direction with Michel, who put his priceless skills, vision, and sense of management into the project. Not to mention the ubertalented concept guys of the team, whose work you will discover in the following pages ('Nuff said! You'll see for yourself that they rock hard!)

Having been here since the very beginning, I found developing *Remember Me* to be an awesome human adventure. It was a thrill to build the studio, to sell this crazy project, and to bring it to life. One dream came true. Now for all the remaining ones we still have to make real!

More than just hundreds of beautiful images, this book is full of memories. Behind-the-scenes memories that we're really proud to share with you. Now connect your Sensen and dive into this world!

ALEKSI BRICLOT
Cofounder and Co-Art Director

Introduction by Michel Koch

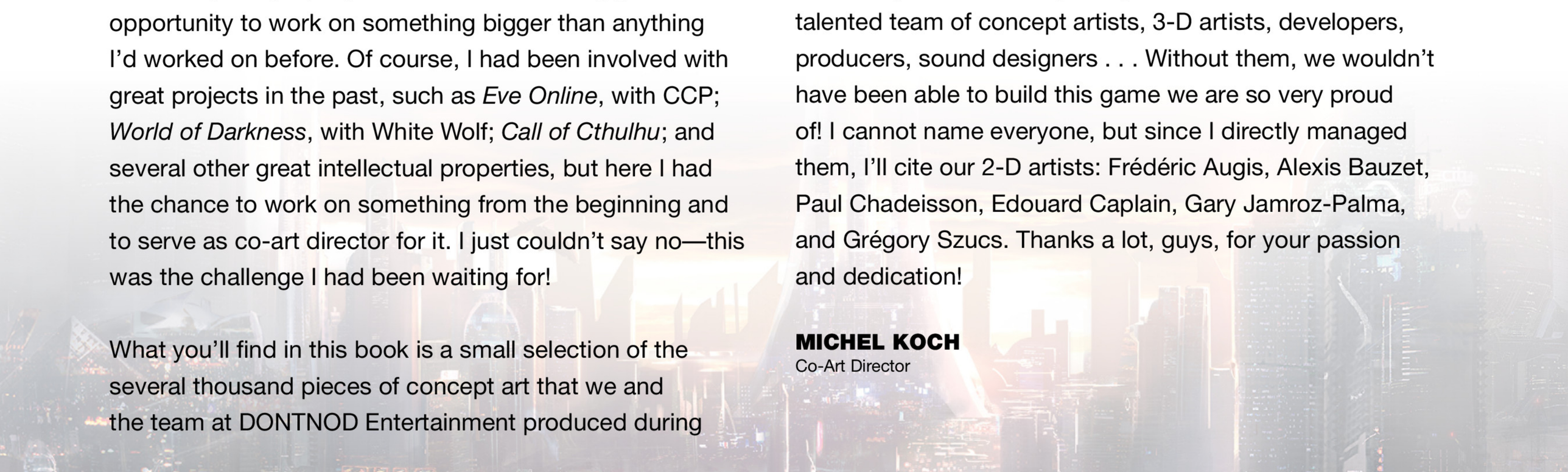
When Jean-Maxime Moris and Aleksi Briclot first introduced me to the *Remember Me* project more than four years ago, I immediately fell in love with all the creative possibilities of the memory theme. Going inside people's memories, editing them, and modifying their perception of the past and of reality . . . it was very exciting, very new, and very bold. Of course, today some aspects of this theme might remind you of Christopher Nolan's *Inception*, but back then nobody had even heard of it, as the movie wouldn't be released until two years later.

Aleksi first contacted me over the phone, and we spoke for more than two hours. He wanted me to be the first artist to work with him full time on the early foundations he had built for this exciting universe. He then explained the basis for the city of Neo-Paris, the geopolitical state of the world in 2084, the climate changes, his inspiration from philosophers and from books . . . It was one of the pivotal moments in my artistic career. I was completely hooked by the project, and I knew I was being given the opportunity to work on something bigger than anything I'd worked on before. Of course, I had been involved with great projects in the past, such as *Eve Online*, with CCP; *World of Darkness*, with White Wolf; *Call of Cthulhu*; and several other great intellectual properties, but here I had the chance to work on something from the beginning and to serve as co-art director for it. I just couldn't say no—this was the challenge I had been waiting for!

What you'll find in this book is a small selection of the several thousand pieces of concept art that we and the team at DONTNOD Entertainment produced during *Remember Me*'s preproduction and production stages. We had the hard task of designing a whole new universe: the city of Neo-Paris in 2084. We wanted to root our world in a believable near future, so when designing everything in the game we always asked ourselves, "Could this actually exist in the future? Is this design *too* futuristic? What kind of construction materials will we use for this building?" Living in Paris ourselves, a city we all love and sometimes hate, we naturally had access to tons of reference right in the streets, and it was a lot of fun to study it, break it, change it, and rebuild it with a sci-fi approach, bringing a new face to the "City of Lights." We've looked at tons of reference in the form of modern architecture, fashion design, prototype technology, classical painters . . . but in the end we ultimately tried to find our own visual style and signature. I hope that you'll like what you see in our game and in this book. We worked hard to try to produce a coherent and meaningful universe, and we are very eager to share all this work with you!

I must say that I was very lucky to work with such a talented team of concept artists, 3-D artists, developers, producers, sound designers . . . Without them, we wouldn't have been able to build this game we are so very proud of! I cannot name everyone, but since I directly managed them, I'll cite our 2-D artists: Frédéric Augis, Alexis Bauzet, Paul Chadeisson, Edouard Caplain, Gary Jamroz-Palma, and Grégory Szucs. Thanks a lot, guys, for your passion and dedication!

MICHEL KOCH
Co-Art Director



CHAPTER 1 ↘
Near Future: Neo-Paris 2084

Building a Universe
Alain Damasio

To build a credible science-fiction world requires proposing an extreme hypothesis from the start and sticking with it, until reality as we know it suddenly bends and reshapes itself to verify that hypothesis. In my opinion, it's quite close to the work of an actor, or to some kind of conceptual and emotional athletics, as it involves jumping into another body and spirit. A long apnea in a universe where all the rules are changed, but still remain somehow logical.

In *Remember Me*, the hypothesis is both very simple and quite radical: a new technology is created, called the Sensen, which enables its creators to digitize all of our memories, and then to extract them from the most intimate part of our brains, transforming them into mere data accessible to anyone. In other words, it's the idea of being able to transfer human memory. It's a way to externalize the deepest, most secret, most personal parts of our lives. Imagine for a second how our economy would shift towards consuming, selling, and illegally dealing those memories, with all the potential excesses and possible perversions you can think of. Our social order would redefine itself around those memories being shared. Psychology would become irrelevant, as what constitutes our inner self gets raped over and over. Sensen piracy would become an incredible power, manipulating both individual character and collective memory. All of that is, of course, extremely exciting to play with at the same time.

The believability of such a universe comes from the original concept's echoes in the story, the characters, and even the structure of the city. The concept has to be like a tank, moving forward inexorably while firing off shells of coherent future. Shells of pure concrete that shape this new Paris, which has been destroyed while humanity reinvents the way it connects to the world. The story flows quite naturally from there. If every memory is digitized, it also becomes transferable and can potentially be manipulated. The main character therefore must be a hacker, able to create miracles. And she'll use that power to change the world.

ALAIN DAMASIO
Cofounder and Narrative Director

CONCEPT PIECE for the first ambitious in-game vista of Neo-Paris, showing a comprehensive vision of the city. Different sectors are divided by massive dams and by the Seine. In addition to a few recognizable, contemporary Parisian buildings, an early version of the autonomous Mnemopolis tower stands arrogantly in the background.

[MKO+PCH+GSZ]

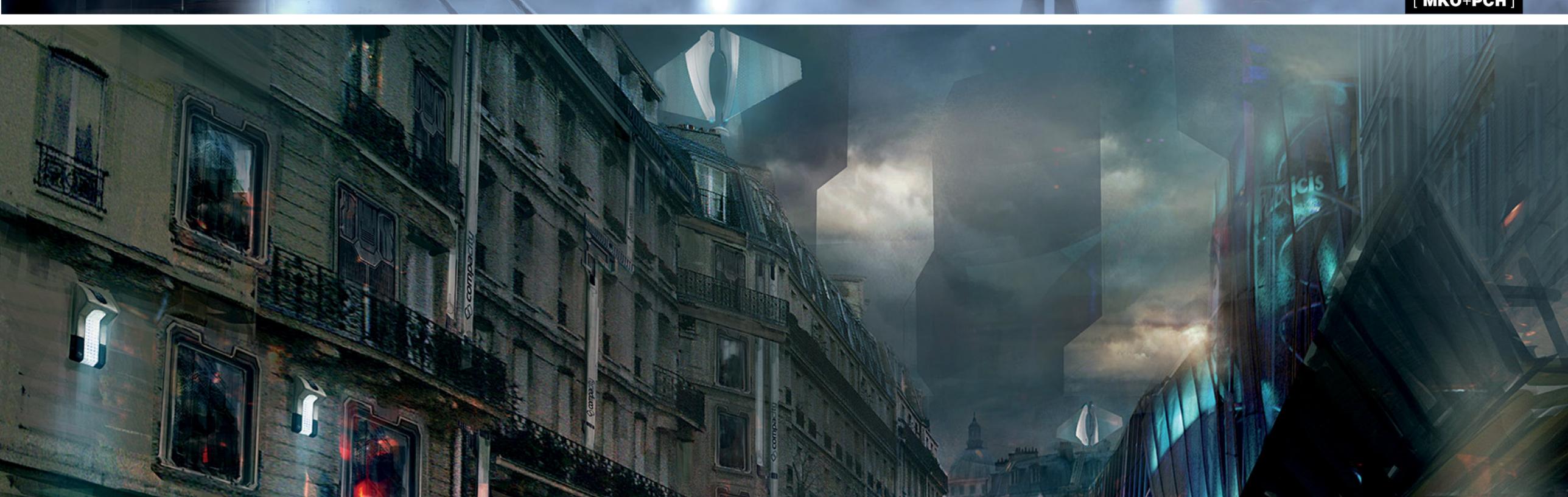
THE SETTING IS NEO-PARIS in 2084, a clear reference to the George Orwell classic. A great deal of brainstorming went into deciding which city would best depict an interesting near future, incorporating geopolitical and climatic changes, as well as the rise of the oceans due to global warming . . . San Francisco and Sydney were considered, and Neo-Tokyo was already taken . . .

The team ultimately decided on Paris. As home to Dontnod's studio, Paris provided the team with the ability to more accurately convey the proper mood, atmosphere, and cultural references, with easy access to real-world inspirations for concept art. The team went on several trips into the city to take photographs and think about different level paths onsite.

Despite its place as one of the world's most-visited cities, Paris hasn't previously been the setting of many sci-fi stories, except as a money shot in several films in which the Eiffel Tower is destroyed . . .

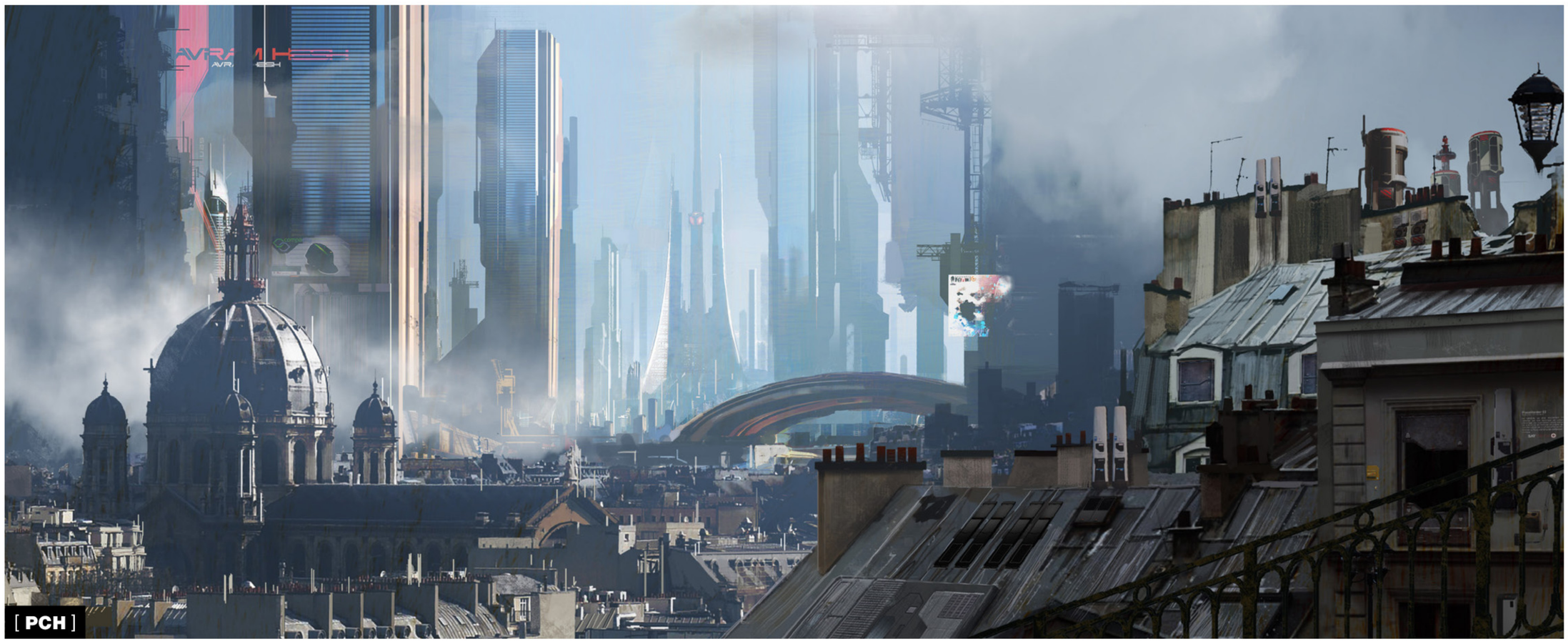
All art this page [**MKO**]

104
[MKO+PCH]


LAVERIE
LIBRE SERVICE 7/7
GROUND
1024
Saint-André
[MKO+GSZ]

NEO-PARIS WAS DESIGNED with an eye toward offering strong, recognizable entry points for players through contemporary references in the environments, characters, vehicles, and graphic design . . . Anything too fancy runs the risk of losing the audience. Once recognizable elements were established, then the "larger than life" elements could be layered on top. The greatest difficulty was finding the right balance.

[PCH]


[PCH]

BECAUSE THE ADVENTURE takes place within a single city, one of the team's primary challenges was to broaden the experience and offer a wider spectrum of environments. The solution was to divide the city into three different types of environments, each offering a distinct flavor.

Deep-Paris is composed of colorful slums and abandoned areas.

Mid-Paris is the environment most similar to today's Paris, featuring recognizable architecture with 2084 additions, as in these Haussmann-era buildings topped by futuristic plugs.

High-Paris comprises the luxurious, autonomous towers that make up Mnemopolis.

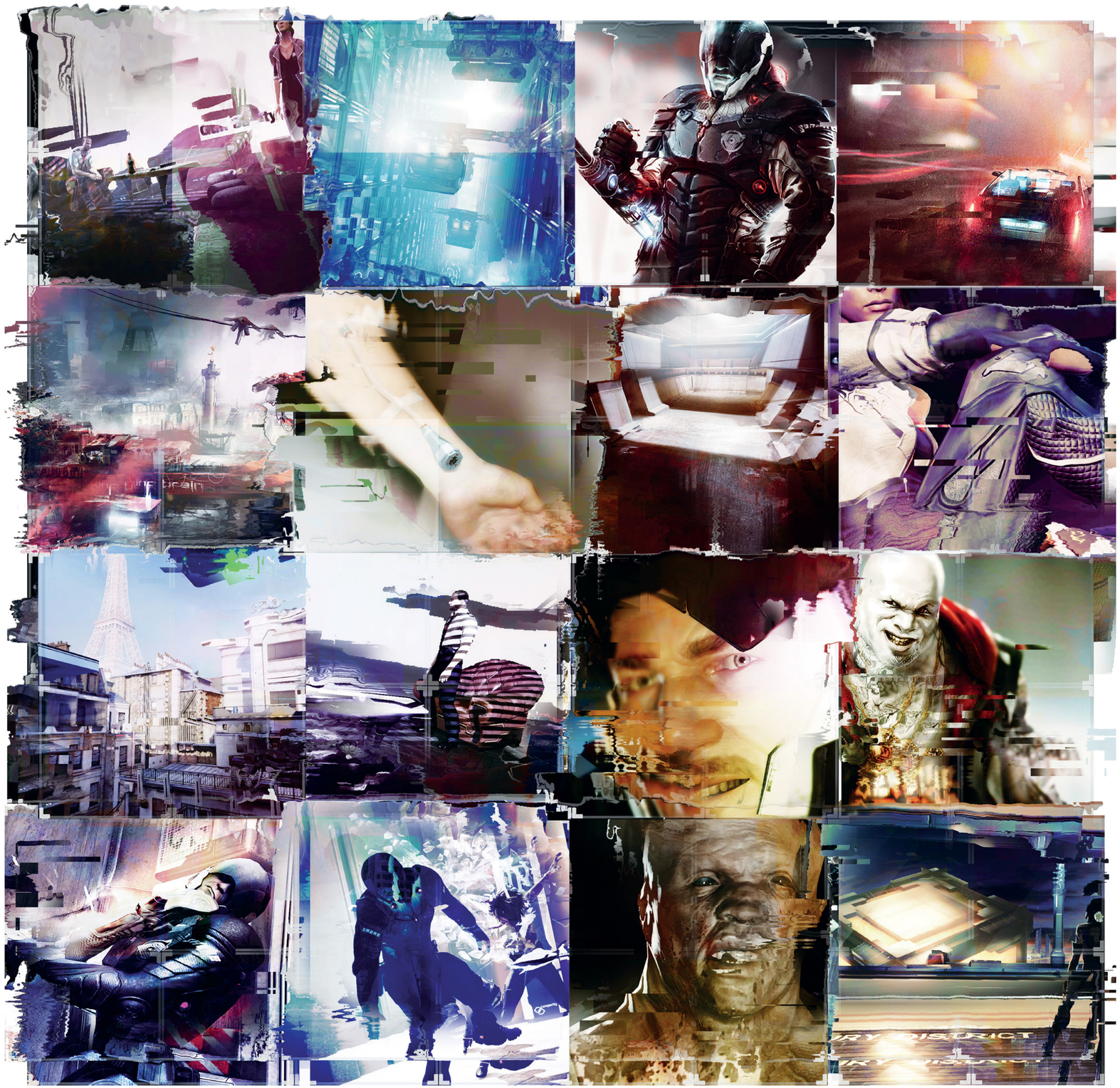
[GJA]

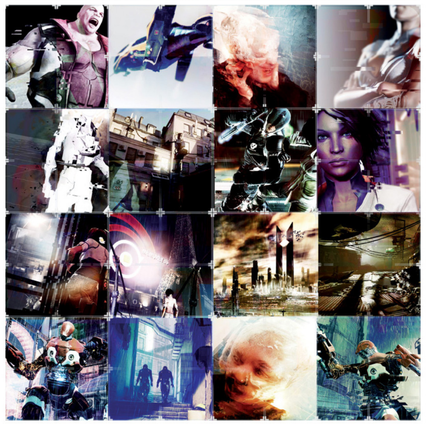
All art this page [**PCH**]

All art this page [**PCH**]

All art this page [**PCH**]

THE OVERALL APPROACH is one of realism with slight stylization, which can be seen in hints of complementary color schemes and in graphic elements. Pains were taken to avoid muddy, desaturated rendering, with designs incorporating colorful elements as well as darker aspects, a difficult balancing act.



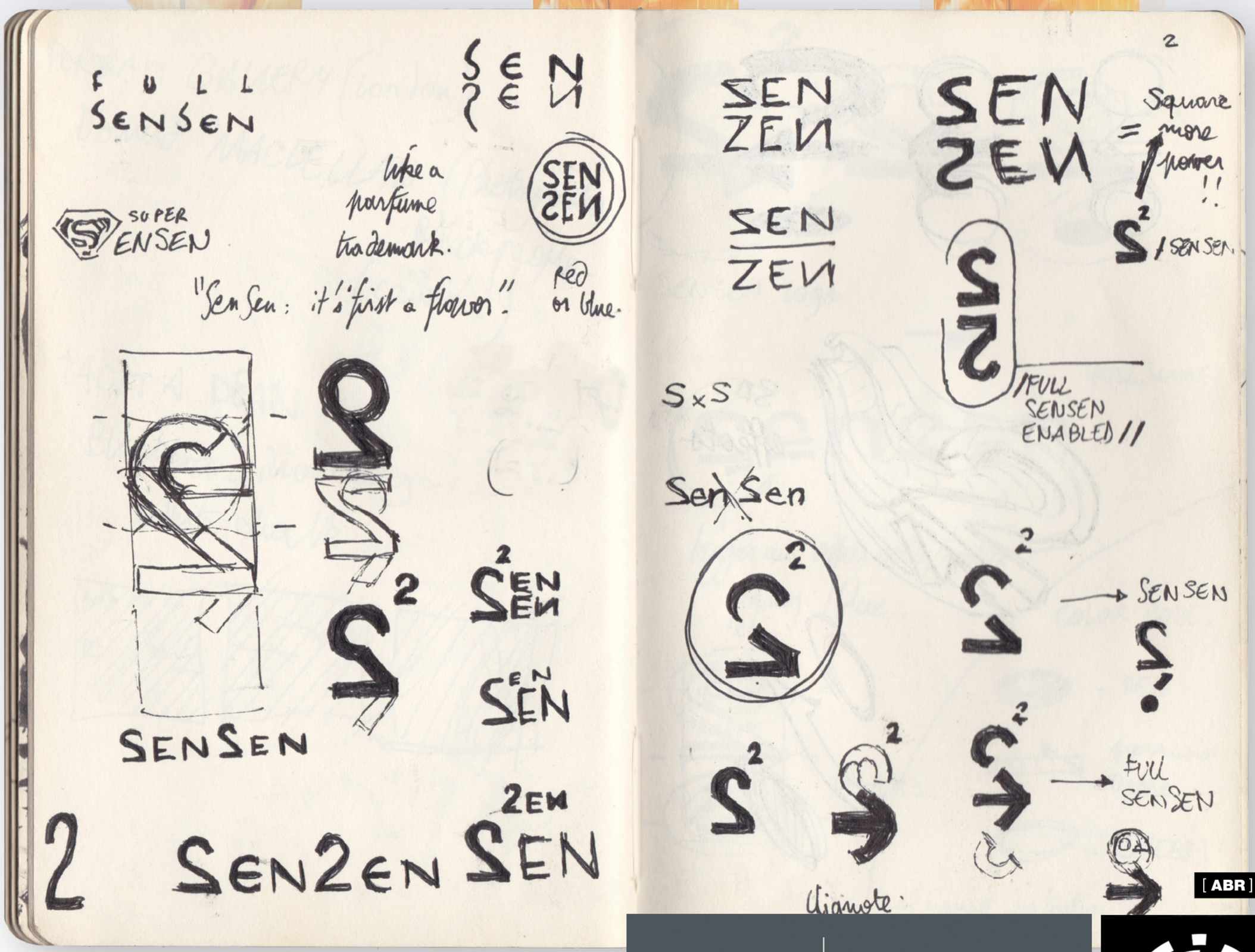


MEMORY CUBES

In *Remember Me*, cubes represent memory, both literally referring to digitized memories and appearing symbolically throughout the game: in 2-D in the logo, in virtual 3-D in the HUD, and even in solid objects such as architecture, sculptures, and decorative elements. Associated with the color orange, another symbol for memory within the game, cubes embody the goal players are working to reach. The themes of *Remember Me* are memory, humanity, intimacy, and the place technology has taken in our lives. In addition to developing an entertaining and exciting game, the team set out to raise questions about society today, as the best science-fiction movies and books do.

[GSZ]

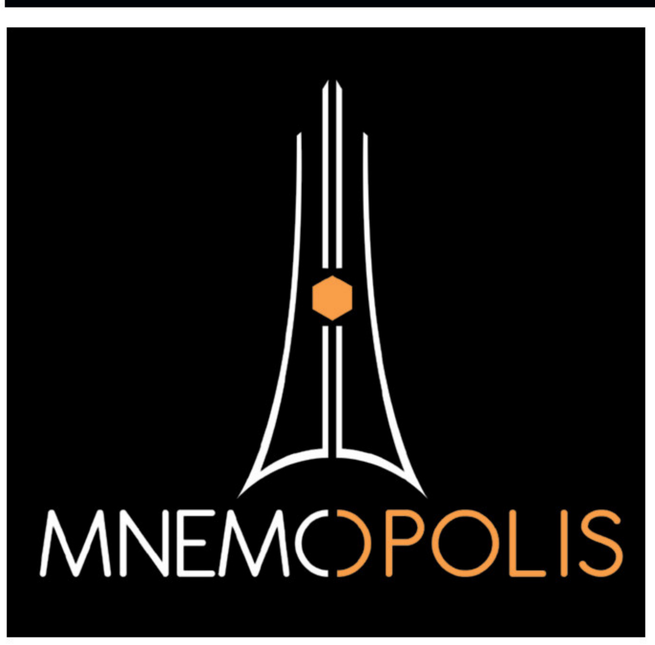
[GJA]

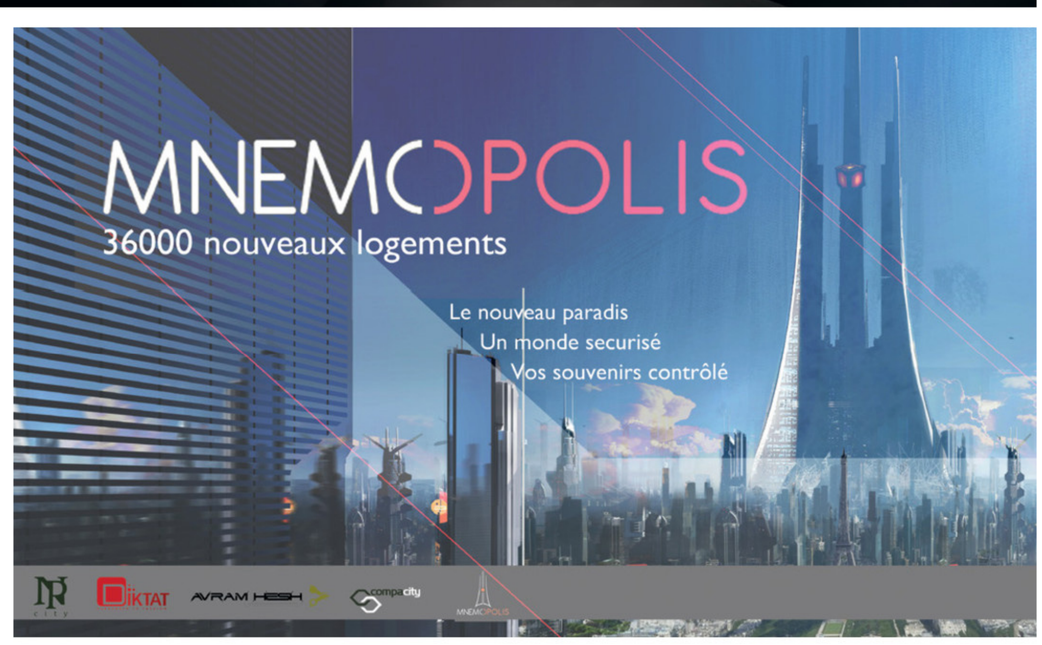


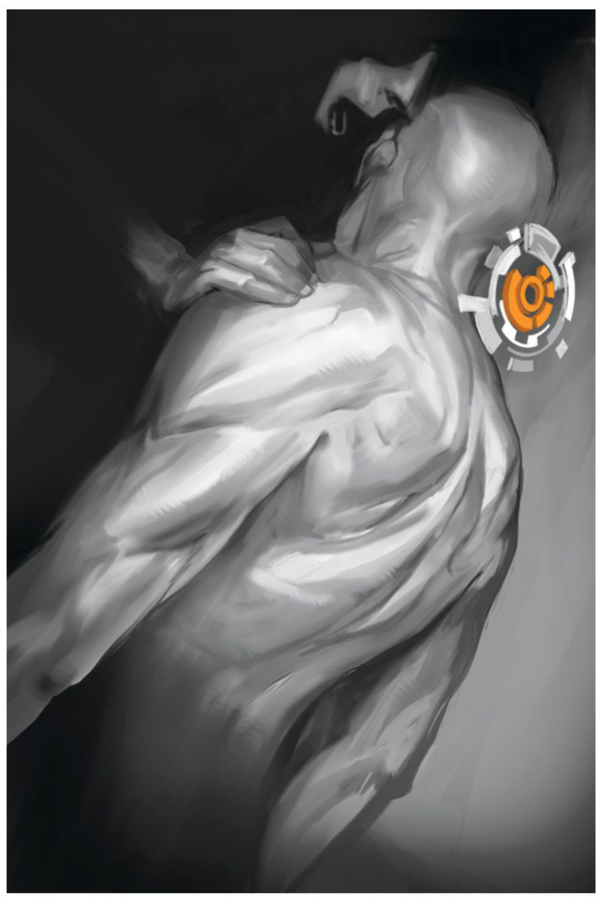
[ABR]

IN 2084, ALL PEOPLE CARRY A BRAIN IMPLANT that allows them to record and digitize, in real time, everything that they see, hear, feel, and know . . . and turn all of it into tradable memories that are freely exchanged over a network. Memories become files that can be shared with friends, bought from and sold to strangers, or simply deleted. This technology is known as the Sensen, or Sensation Engine, and is accessed through a device called a Senwall, mounted on people's necks.

ADVERTISEMENTS. In bringing an urban setting to life, careful attention to details like advertisements is important. Ads, posters, and signs tell stories in the world by providing glimpses into the society. As this vision of 2084 is a projection based on today's world, contemporary graphic codes are the keys to maintaining the connection. The graphic design of each ad is inspired by genuine trends in advertising to make them look believable.







STREET ART

As in any city, the walls of Neo-Paris aren't perfectly clean. Graffiti and torn posters add to the impression that this is a place where people actually live.

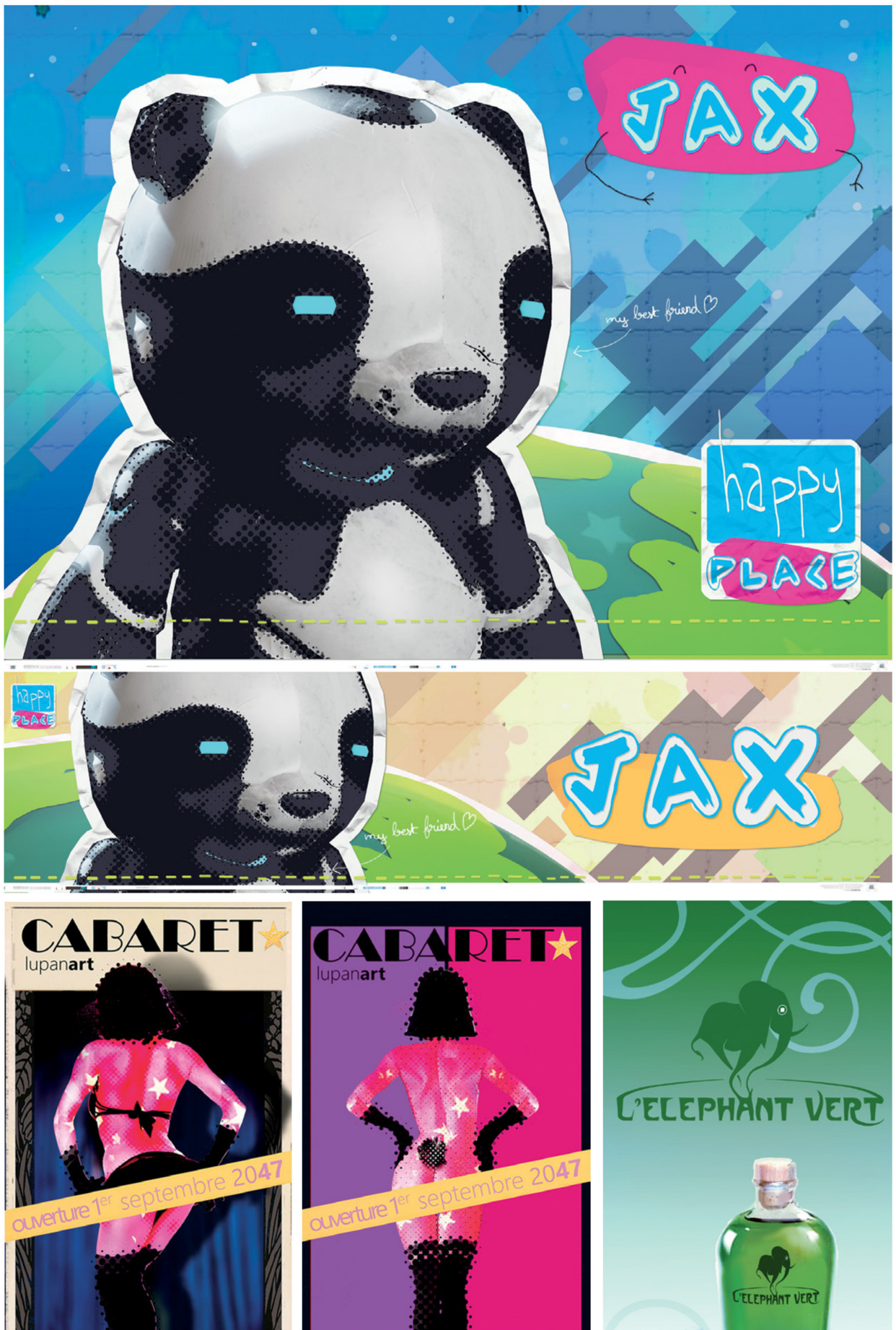
THE WALLS OF MOST DYSTOPIC WORLDS seem to be covered only with propaganda and resistance posters, but the team opted in places for an artistic approach of graffiti and elaborate posters. Street artists are still active in 2084, leaving their own expressive marks.

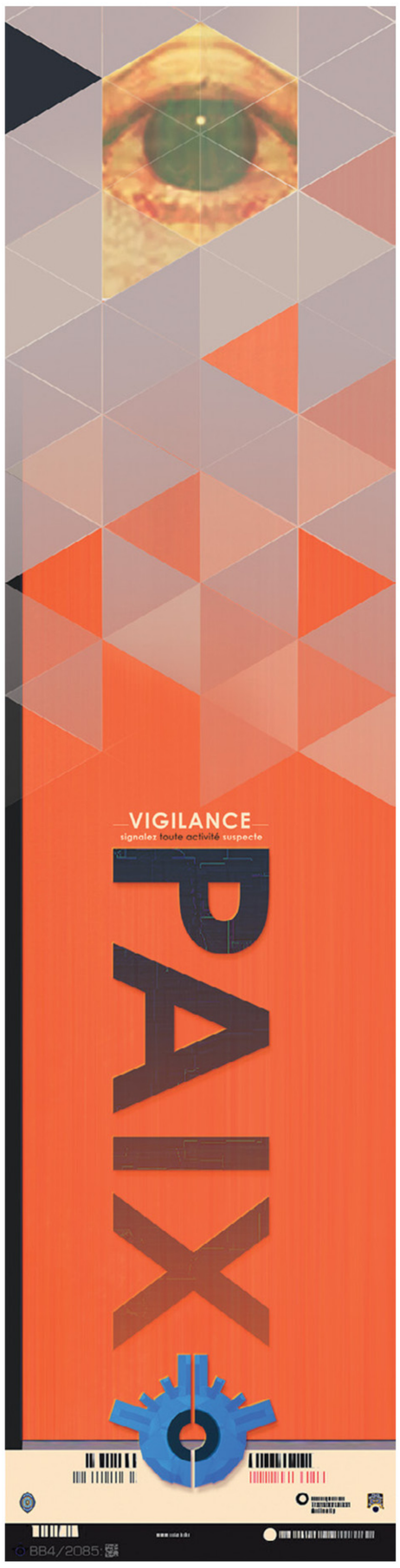
THESE STENCIL PAINTINGS are designed to be fast and easy to affix to walls. A quick spray puts an artist's critical or sarcastic message about Memorize onto the streets.

THIS WALL PAINTING REFERS to the core of the game in an arty fashion. It reads, "rules of the game," in French, and the dice relate to the act of playing, as well as to the memory cube symbols.

CLASSICAL INFLUENCE

When creating science-fiction worlds, it can be easy to stick with bad, futuristic fonts and end up with a cold, superficial universe that isn't inviting to players. Neo-Paris should look like a living, breathing city with a past, anchored in today and even earlier. Designing graphics and signs with an old Parisian flavor was an efficient method of adding the necessary sense of history, and the team found it a fun exercise to mimic vintage ads.





CHAPTER 2 ↘
Nilin

"Give me a place to stand, and I'll move the Earth."

—Archimedes, mathematician and engineer (circa 220 BC)

"Give me a memory to remix, and I will change the world."

—Nilin, Memory Hunter (2082 AD)

IN THIS BRAVE NEW WORLD of knowledge and emotion sharing, a group of activists called the Errorists fights against the domination of this technology. Their most gifted member, Nilin, is the most-wanted Memory Hunter in Neo-Paris, a modern female hero.

[ABR]

All art this page [**ABR**]

AS THE GAME BEGINS, Nilin's memory has been wiped clean, and she embarks on a quest to get it back. She soon learns that she is an Elite Memory Hunter, with the power to break into people's minds and steal or remix their memories.

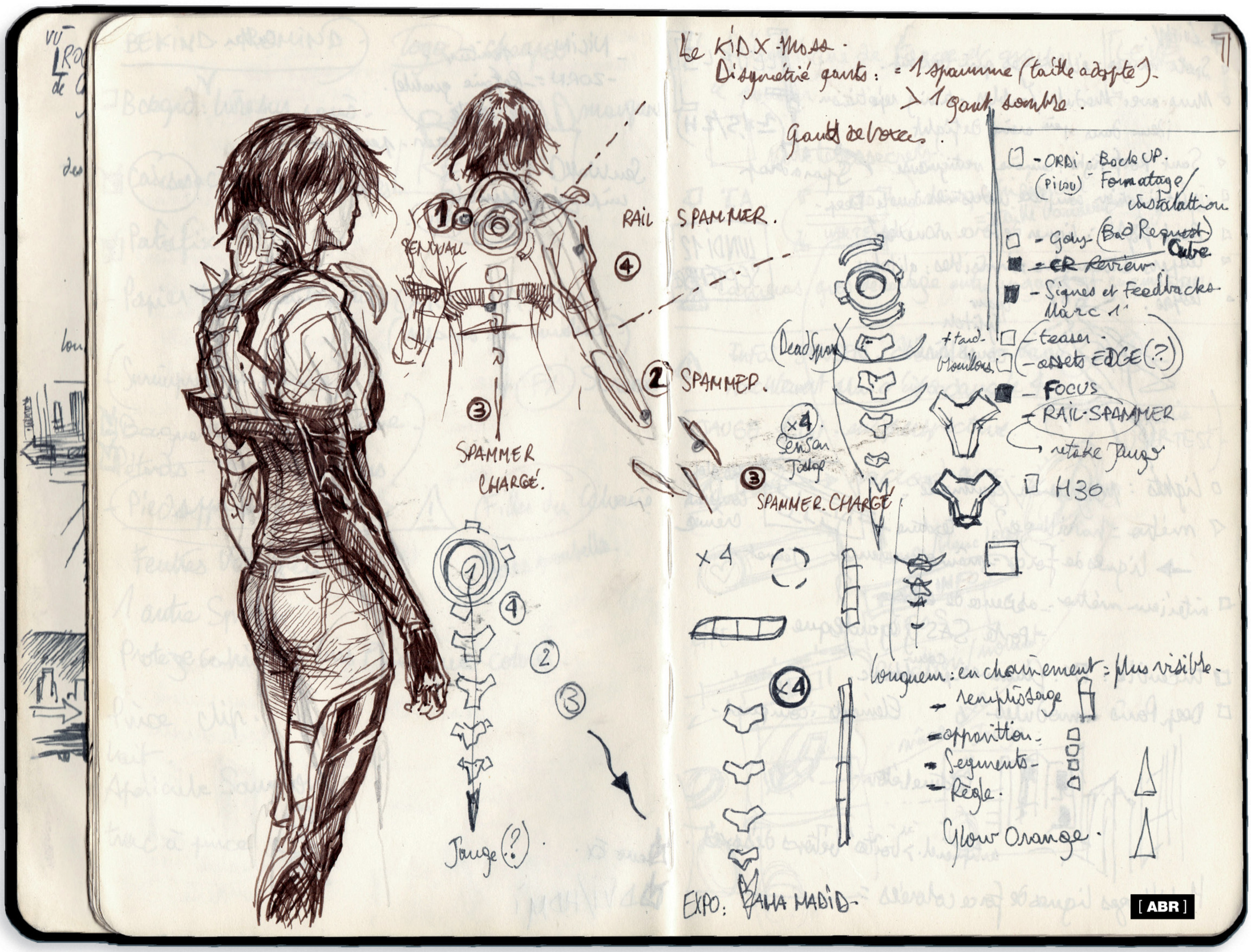
The team decided early on that the main character needed to be a woman. In developing a believable near future, it was felt that character designs should emphasize mixed ethnicities. Thinking about Nilin as a mixed-race woman became part of creating a hopeful vision and reinforcing some of the inherent messages of the game.

WHILE DEVELOPING NILIN'S APPEARANCE, the team searched for the best combination of attractive looks and resonant character traits.

[MKO]

[ABR]

NILIN'S DESIGN went through many different iterations. She has to move throughout the city and fit in as well in Deep-Paris as she does in High-Paris, in sewers, and in prison, so her look has to be suitable in each of these environments.



[FAU]

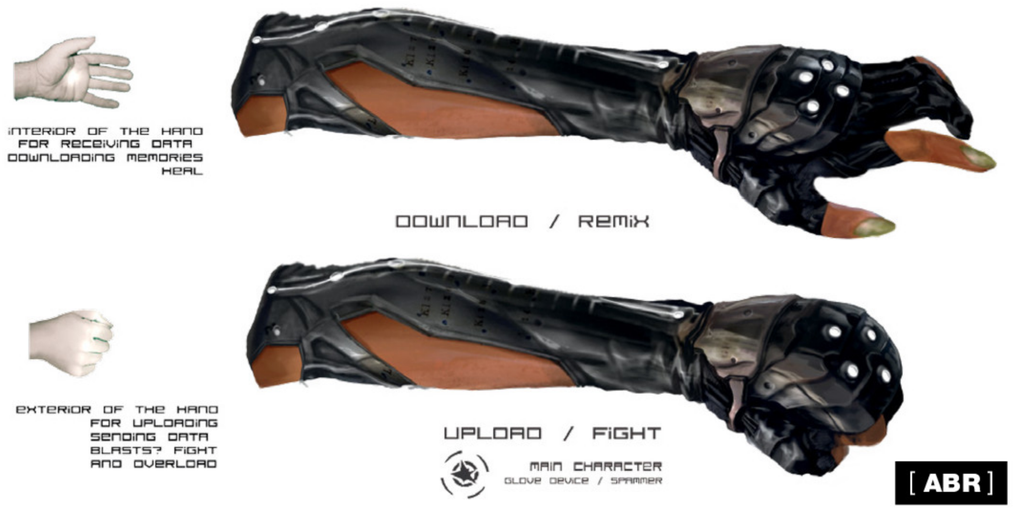
[FAU+MKO]

NILIN HAS A CASUAL LOOK with a feminine silhouette, combining recognizable elements like her leather jacket, jeans, and T-shirt with futuristic gloves and boots.

AS IN THE DESIGN OF NEO-PARIS, Nilin's clothes use familiar elements to keep the science-fiction world believable. Denim, created in the nineteenth century, is still worn today, so giving Nilin jeans helps anchor her in our world.

Spammer

THROUGHOUT THE GAME, Nilin finds new weaponized add-ons for her Sensen. The Spammer, and later the Force Spammer, allows her to transfer data, control devices, or throw data bursts into opponents' Senwalls. The team felt this was a fresh approach to weapons systems, but found it a challenge to convey a weapon look for an intangible tool.
The result is a mix of a black-and-white structure with immaterial blades, evoking human musculature but in a dynamic, geometric style. The armored feeling this approach provides enhances Nilin's warrior appearance.



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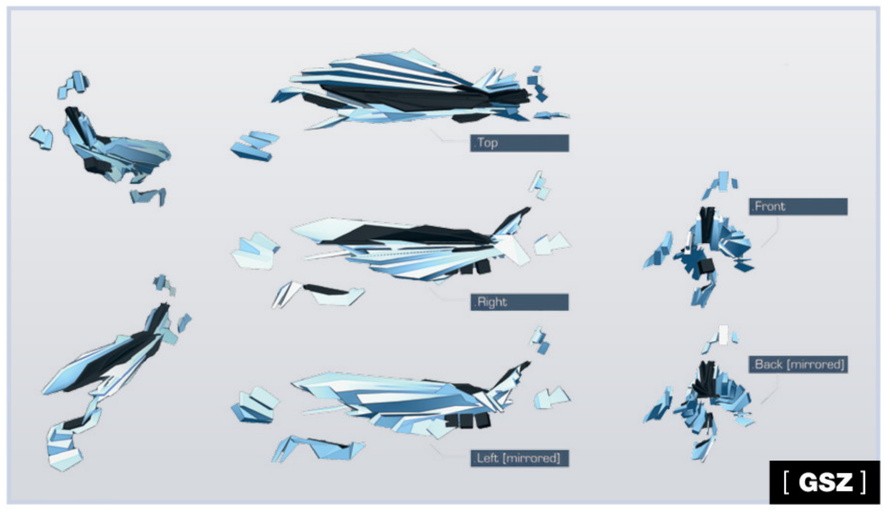
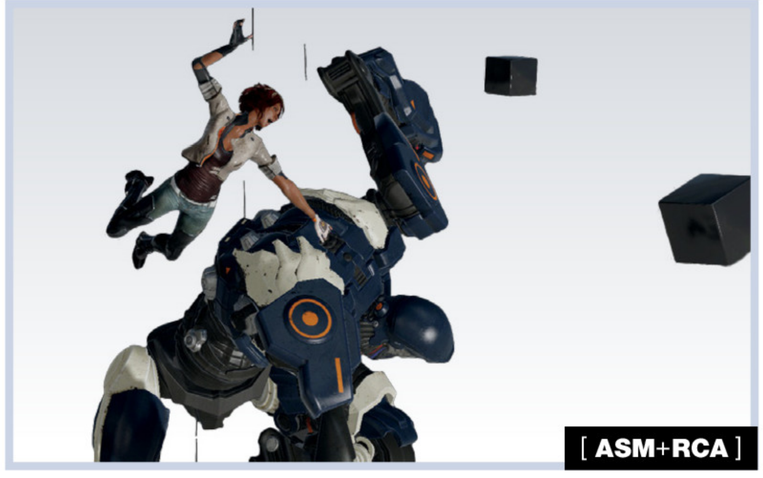


[GSZ]

[ABR]

AT THE BEGINNING OF THE GAME, Nilin is an inmate of the Bastille, with a specific prison outfit. Nilin's is a variation of the standard Bastille clothing, with an image of the prison itself on the back. Her suit is mostly black and white, with hints of orange, anticipating her look throughout the rest of the game.

[ASM+RCA]



[ASM+RCA]

[ASM]

[ABR]

NILIN'S COLOR SCHEME is a synthesis of the symbolic colors used in the game: black and white, with hints of orange. She had to be iconic, as well as a complex character able to convey the story's spectrum of emotions. She's rebellious, strong, and agile, a badass hand-to-hand fighter. The challenge was in also keeping her feminine and fragile.

All of the main communication visuals are black and white—nostalgic, like old photos, old memories. Orange is the color linked to memory in the game. In the logo, an orange cube is the symbol of a memory. It's a small box, intense and warm, while the circular loading bar is clearly referring to digitization.

[FAU]

CHAPTER 3 ↘
Episode 1: Low Life/Low Tech

"It is what I do that teaches me
what I am looking for . . ."

—Pierre Soulages

MUCH ATTENTION was put into the visual composition of environments. Color schemes and lighting were important parts of the process. As in the layout of an amusement park, spaces are carefully arranged in order to ensure that there is always a point of visual interest in any scene.

All art this page [**PCH**]

All art this page [**PCH**]

THE TEAM ALSO WORKED to create a visual progression throughout the game, perceptible through colors and patterns, even if only unconsciously. Each environment received its own visual signature to increase the richness of the city. In this Deep-Paris area, a dominant blue/violet/gray color scheme contains hints of a more vivid red.

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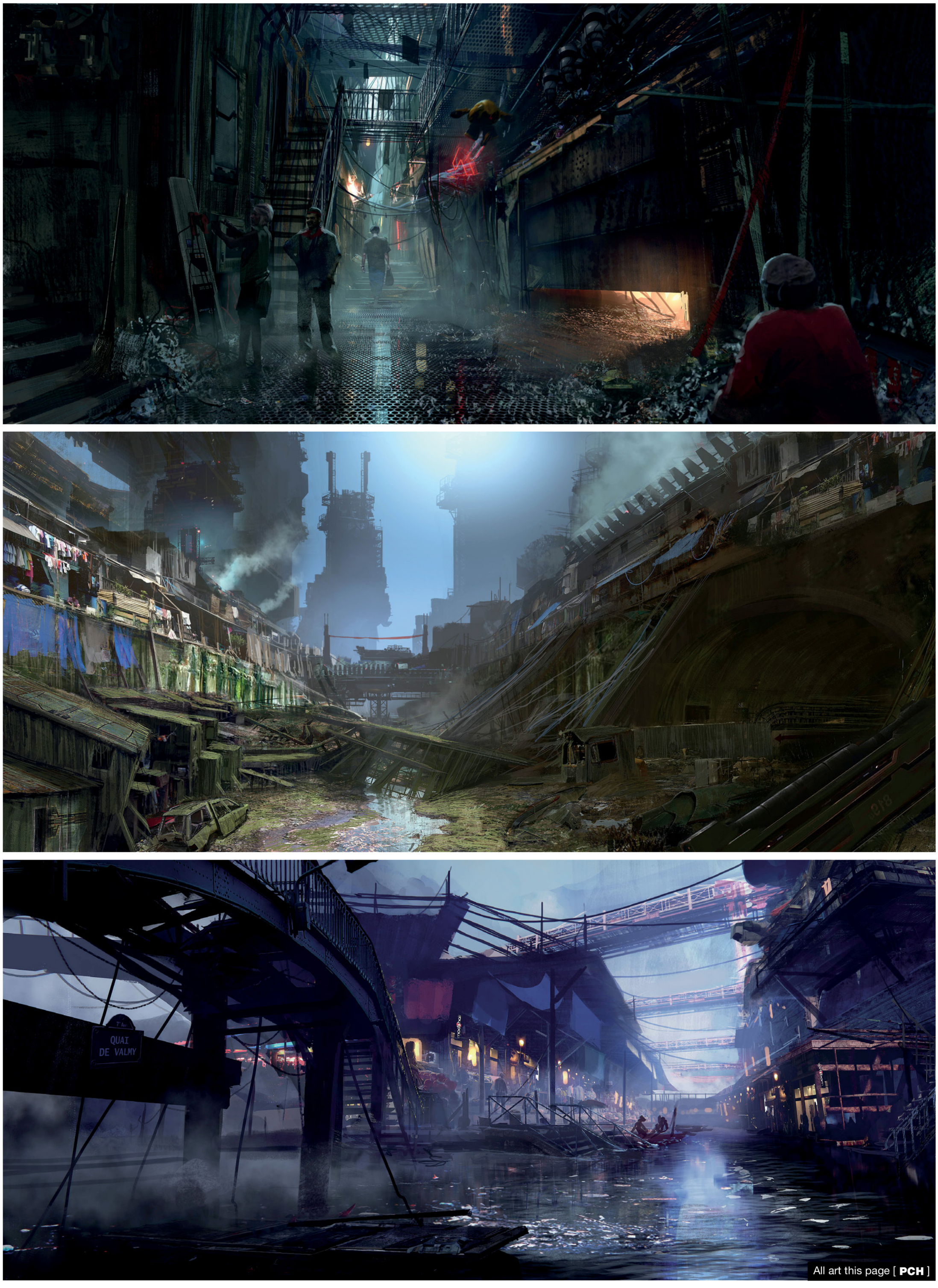

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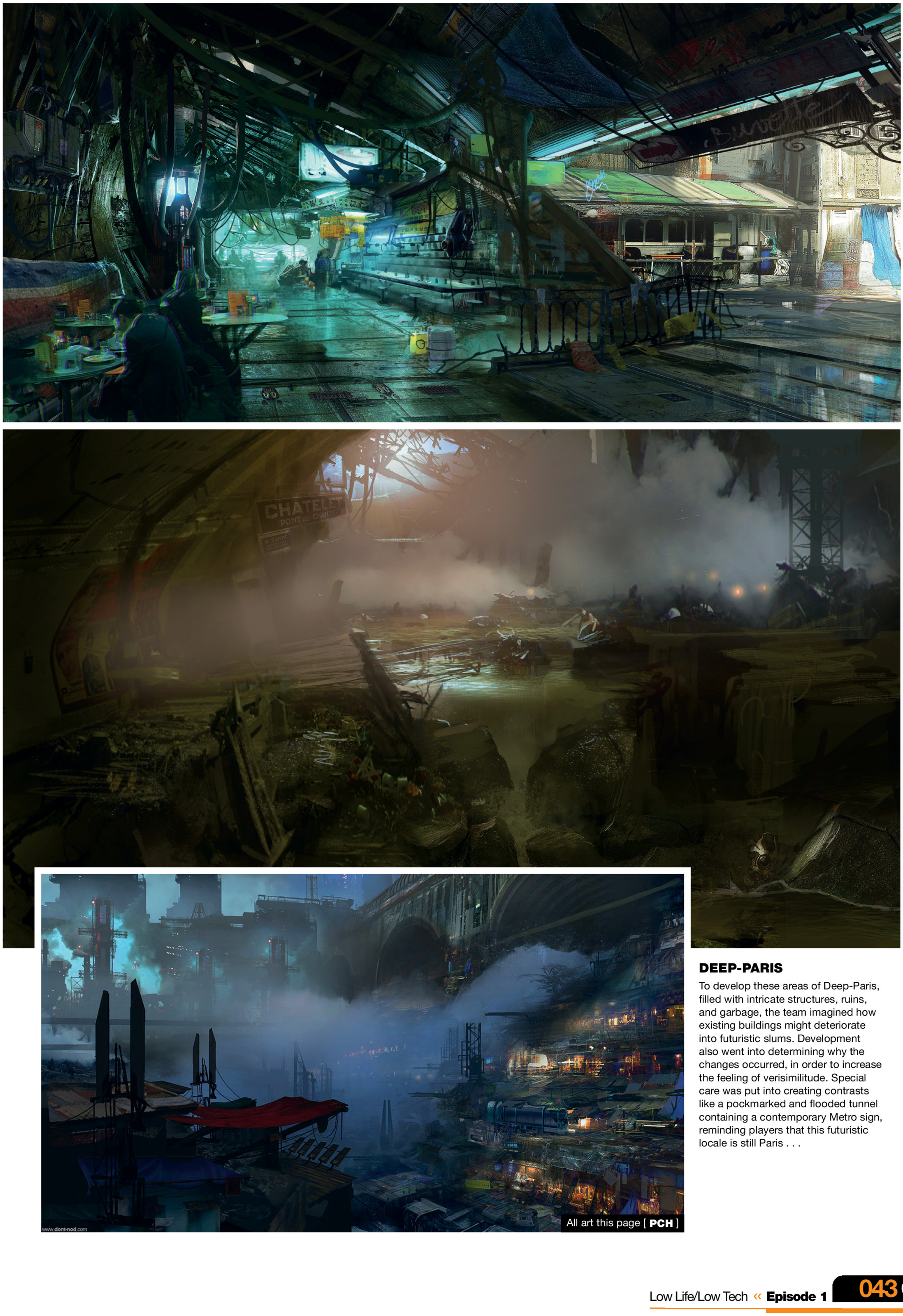

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DEEP-PARIS

To develop these areas of Deep-Paris, filled with intricate structures, ruins, and garbage, the team imagined how existing buildings might deteriorate into futuristic slums. Development also went into determining why the changes occurred, in order to increase the feeling of verisimilitude. Special care was put into creating contrasts like a pockmarked and flooded tunnel containing a contemporary Metro sign, reminding players that this futuristic locale is still Paris . . .

Leapers

SENSEN

AN ACTION-ADVENTURE GAME needs a good variety of enemies. The Leapers are humans who have regressed through abuse of the Sensen technology, their bodies mutating following their declining mental health. All of them have severe memory and mind issues, and they babble in childish speech patterns. The team tried a range of approaches, some nude, but ended up clothing them to show that Leapers retain some human nature and to serve as a reminder of their previous lives. The most difficult aspect of the work was balancing this parameter with the need to create engaging opponents to fight.

[FAU]

[ASM]

[FAU]

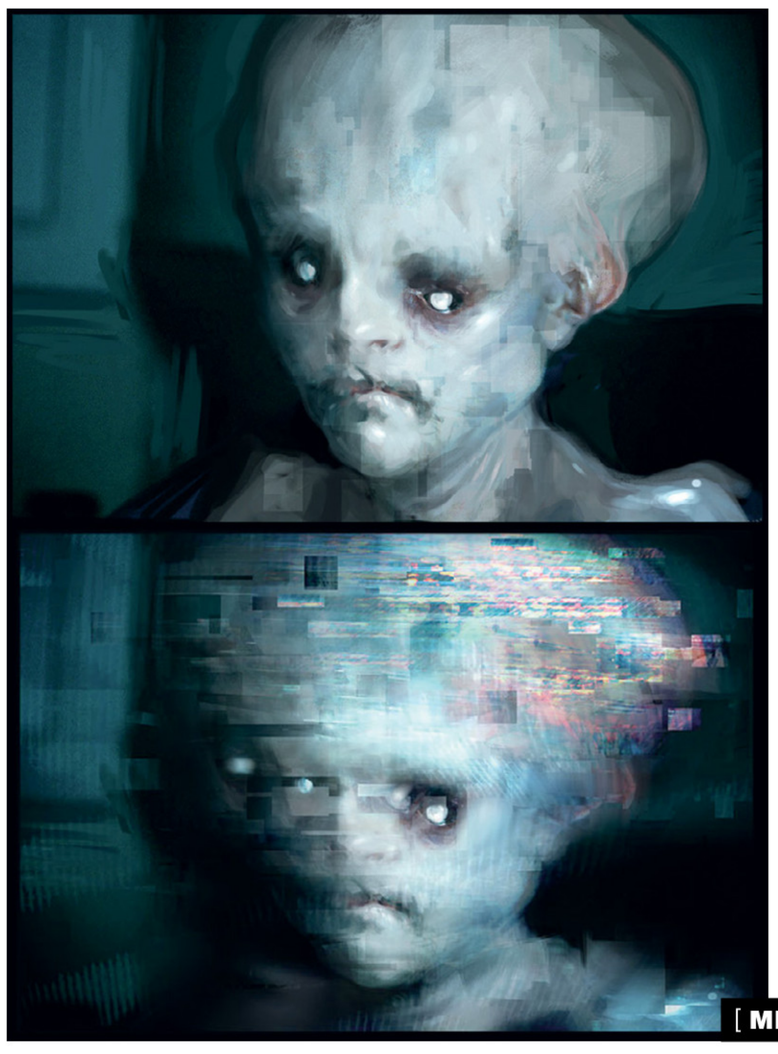
[FAU]

LEAPERS' CLOTHES mostly come from the outfits developed for Deep-Paris characters.

[FAU]

[ABR+FAU]

THE WHITE STAINS on the Leapers' skin are a visual representation of the Sensen's disproportionate influence. Like old memories, their coloring has faded away. The team referenced rare but real skin diseases and exaggerated their effects.



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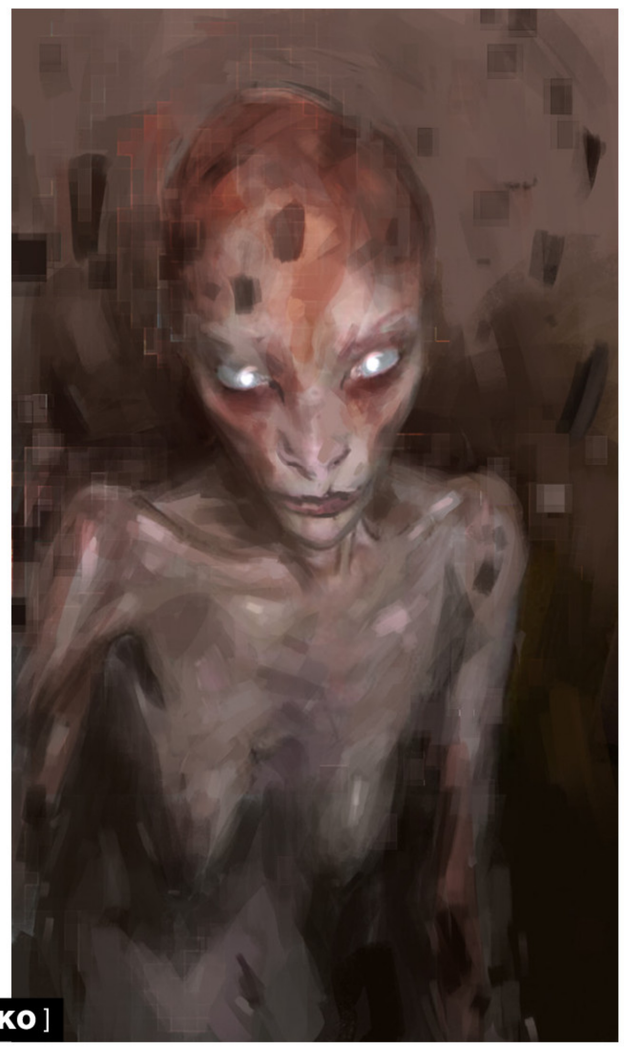
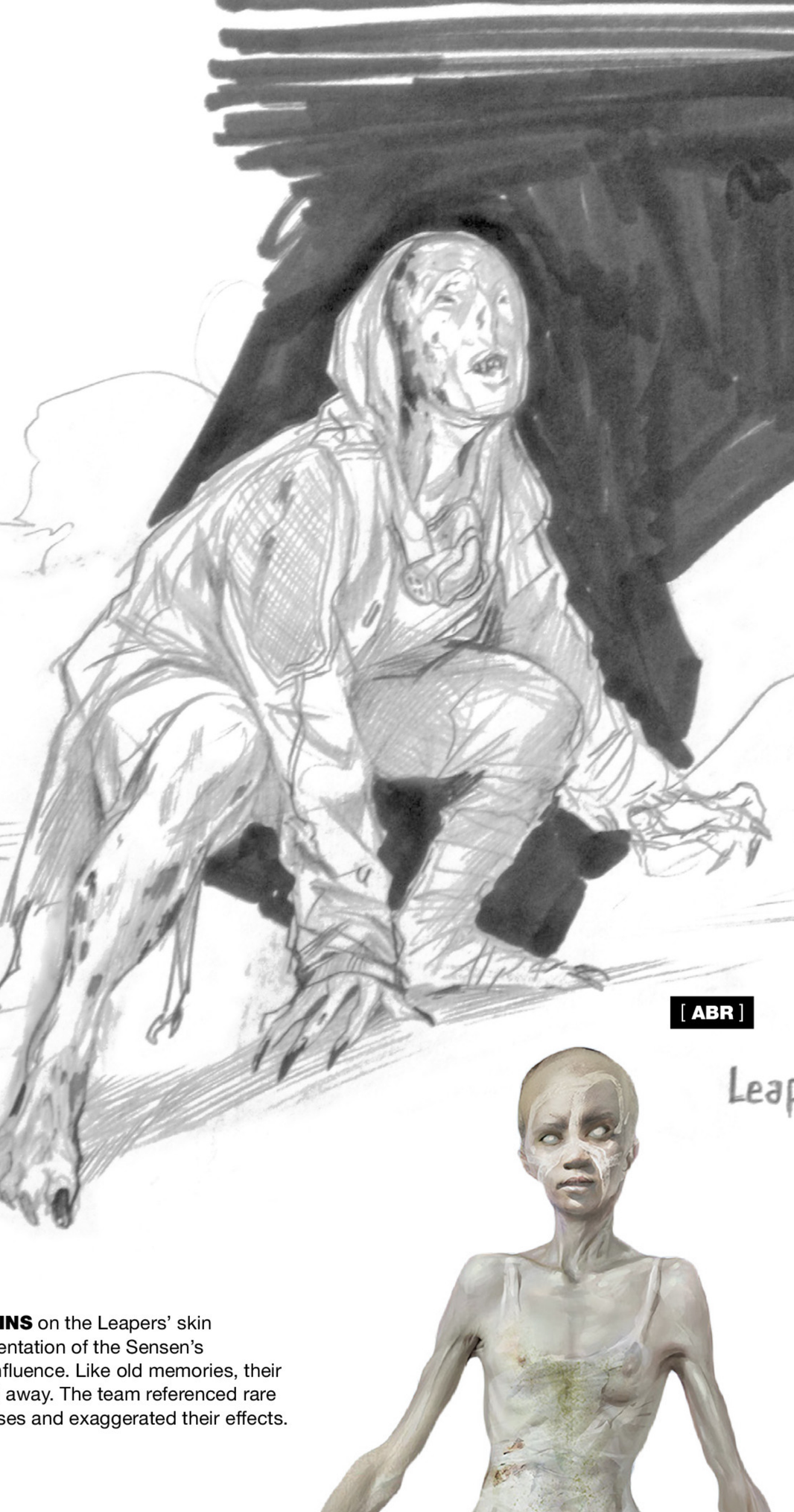




[ABR]

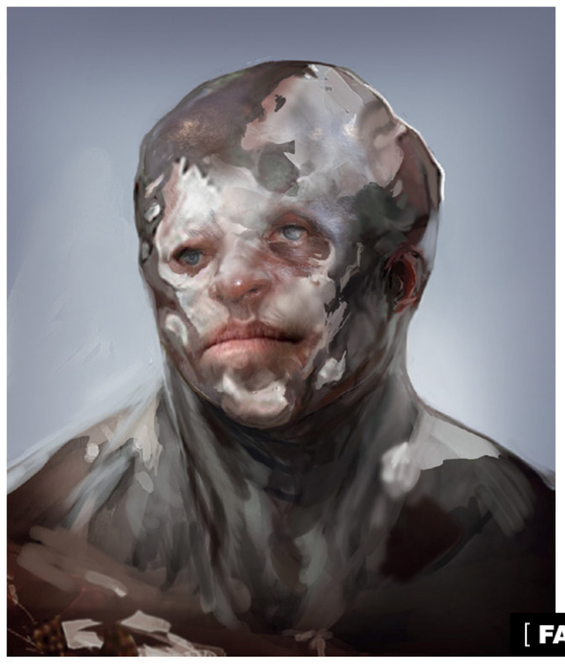
Leaper
v0.1

[MKO]

THE LEAPERS' GESTURES AND POSTURE were found through trial and error, with team members photographing each other trying to act like Leapers.

[FAU]

[MKO]



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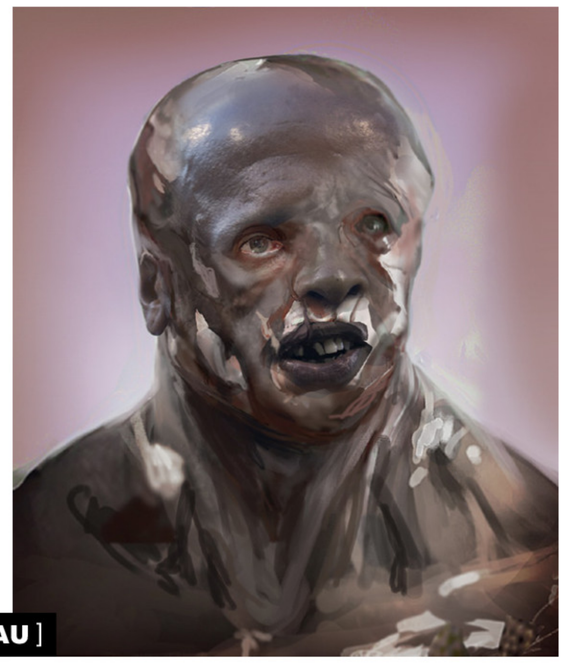
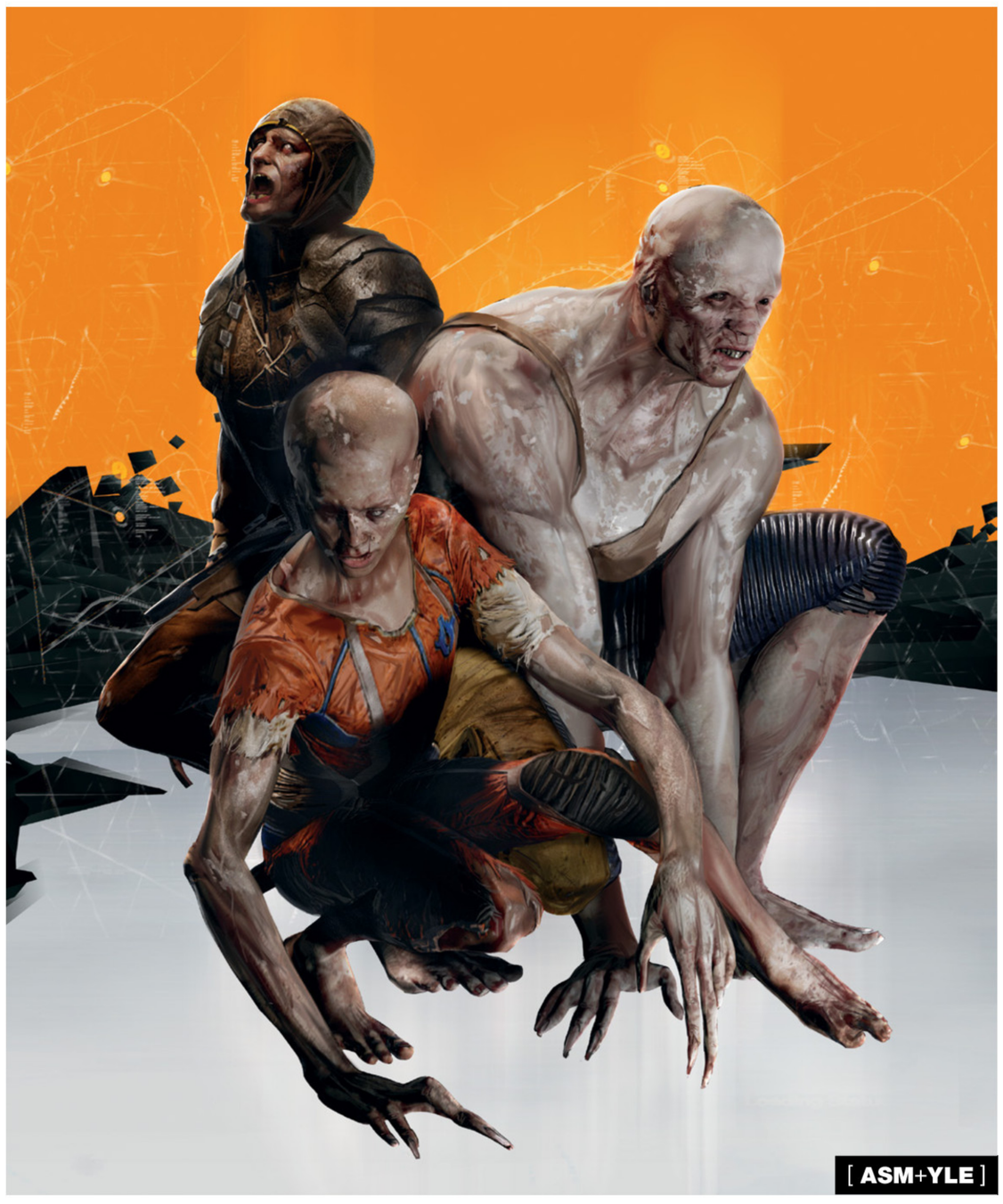


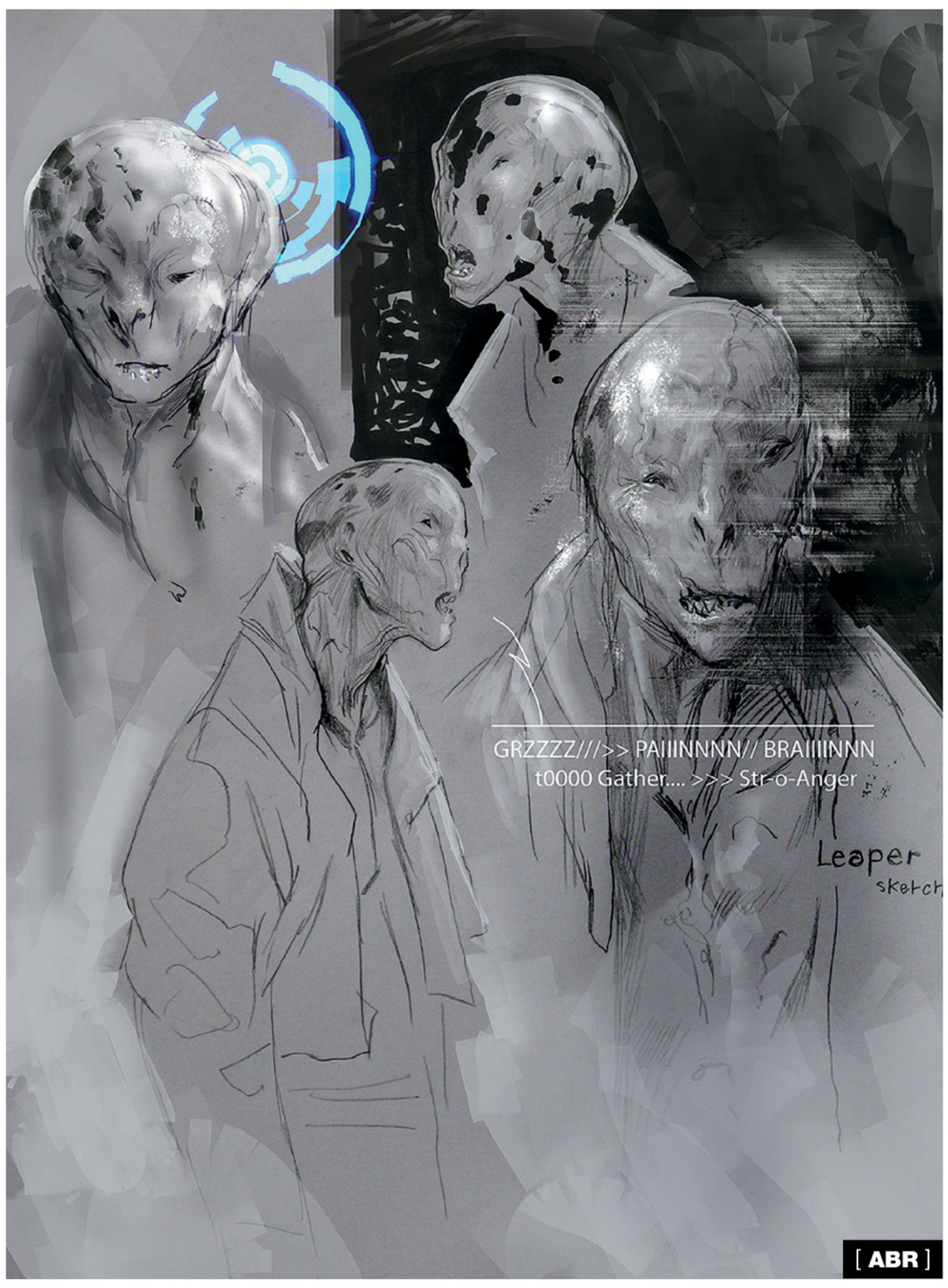
[ABR]

[ABR]

THESE LEAPERS PROVIDED AN OPPORTUNITY to create something disturbing and unlike usual ghouls. They're acting like a horde, with the Sensen's influence still linking them together. They can also manipulate Nilin's perception of them through her own Senwall. The sound design and their unstructured language add another dimension to them, as do the special effects. The Leapers are glitching visually; something is definitely wrong with them.



[ASM+YLE]



[ABR]

EACH OF THE THREE MAIN environments, Deep, Mid, and High, is populated accordingly with distinctive citizen types. Characters' attire is designed to reflect their functions, lifestyles, and environments. In keeping with the approach of extrapolating from the contemporary world, the team researched actual trends and current fashion shows and projects, as well as looking to both modern everyday clothes and classic French clothes for inspiration. Then additional work went into finding the right combinations.

[BRA]

THE SAME GLOBAL APPROACH was applied to characters like this bounty hunter: realistic but always with stylization. Her jacket gives her a tough appearance, while suspenders hint that she is a pilot. A variety of approaches were tried to make her stylish and visually pleasing. Her boots are quite similar to Nilin's, suggesting that they are a 2084 trend.

[FAU]

DEEP-PARIS CITIZENS are clothed in raw materials and fabrics like leather, gunny, and plastic. The dominant color is brown or dark gray, with touches of bright colors. Attention was also paid to global shapes and silhouettes, making each of them distinct. The cap and the sideburns on this citizen are an attempt to give him an old Parisian feeling.

[FAU]

BAD REQUEST

The Errorists presented the challenge of creating a striking look while serving the characters' function as a group that keeps a low profile. By using traditionally memorable elements, they could have easily taken on an average super-villain look. Bad Request and the other Errorist characters ultimately acquired a casual look, the better to fit in with 2084 citizens. Minimalism is sometimes more efficient than overdoing . . .

[YLE]

ERRORISTS

Originally, each Errorist wore distinct orange elements, with the idea that it would help them recognize each other. However, such an obvious visual sign is at odds with the need for the Errorists to hide their activities. With this uniformity removed, the Errorists ended up looking similar to other Mid-Paris inhabitants.

[GJA]

CHAPTER 4 ↘
Episode 2: Macrowave

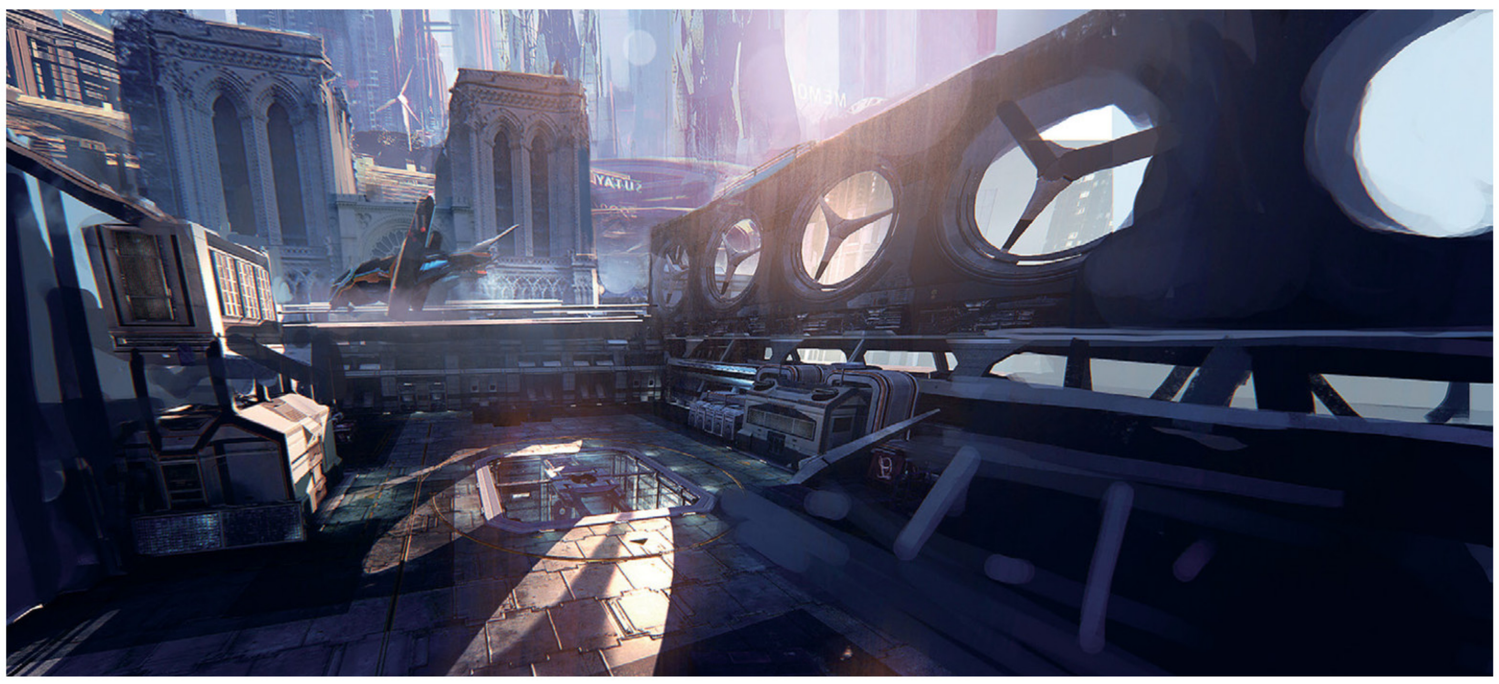
"In the end, man is not entirely guilty—he did not start history. Nor is he wholly innocent—he continues it."

—Albert Camus

THE GAME CONTAINS REFERENCES to today's Paris on the macro and micro scales, with key landmarks and buildings, as well as smaller details like typical shop windows and signs.

Montmartre, the Bastille pillar, and the Eiffel Tower (the most obvious clue to the game's location) can still be seen in Neo-Paris. Their inclusion helps make a connection with the audience.

The use of old elements such as stone statues and old shops reinforces the sense of history.



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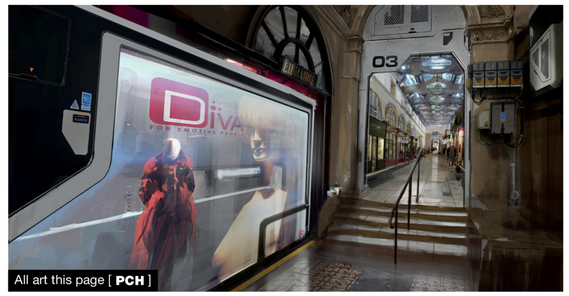

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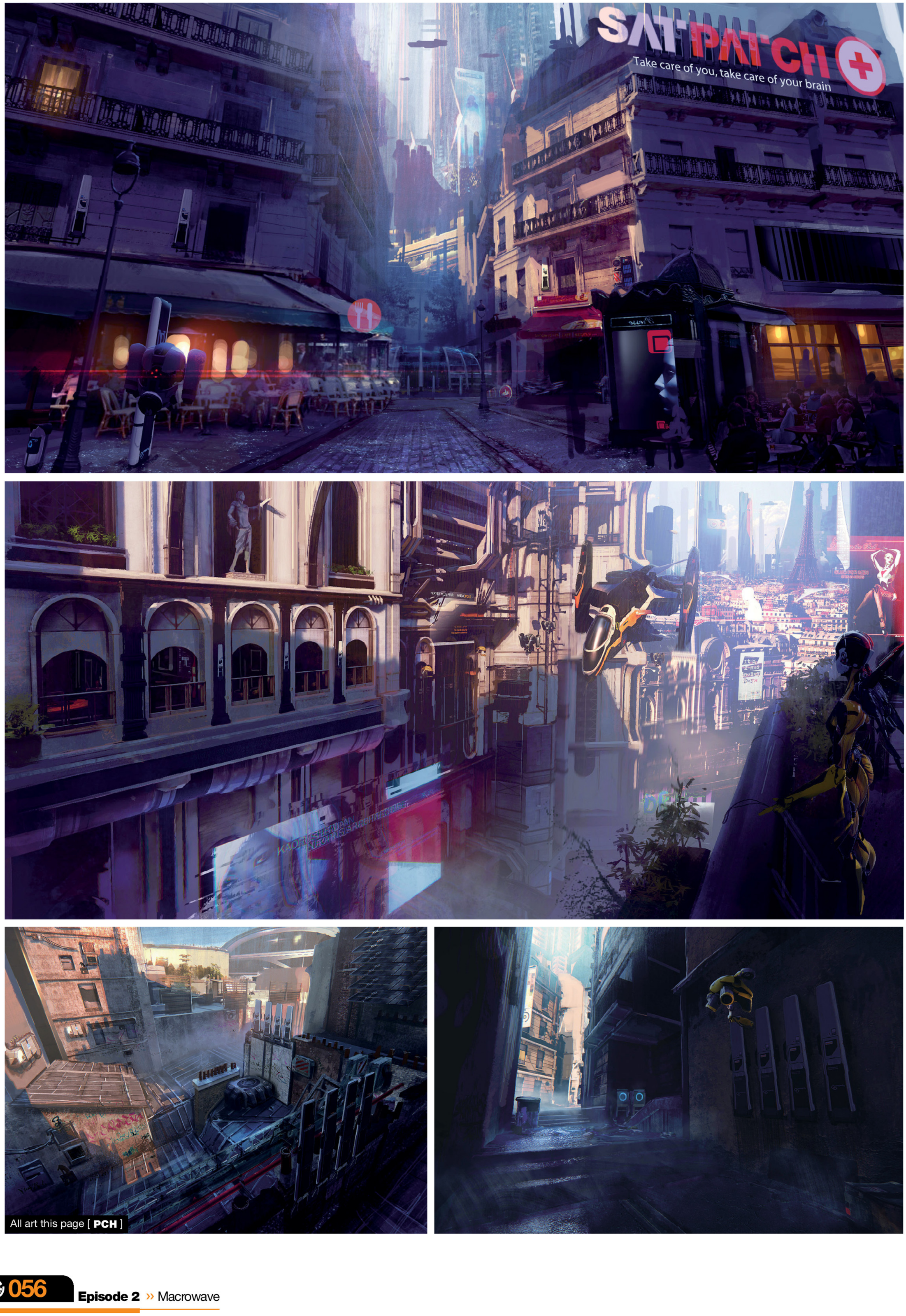
THERE IS A BEAUTIFUL SYMBOLISM in this concept piece that can also be seen as a powerful iconic metaphor for the game's visual approach and content. The central figure is a classical statue of a woman restrained in a confined space. She's made of stone and anchored in an environment grounded in history. The camera angle is low and gives her a circular white halo, clearly referring to the Sensen technology.



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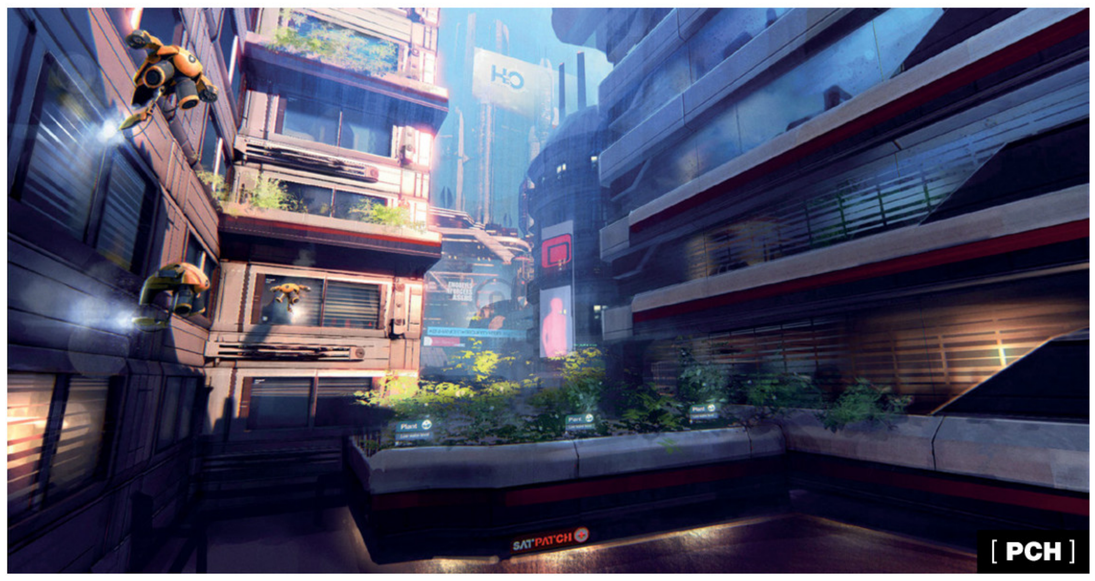
THE TEAM MADE A POINT of not only exploring Neo-Paris from more spectacular, iconic points of view, but also thinking about and developing more casual, everyday areas. Typical streets, with cafés, brasseries, apartments, and patios, convey the feeling of genuine living spaces and connect the setting to the Paris of today.

Note the relative lack of futuristic elements in the concept pieces on this page. At first glance they could be mistaken for pictures taken today, but the windows, small drones, and robots reveal them as snapshots of 2084.



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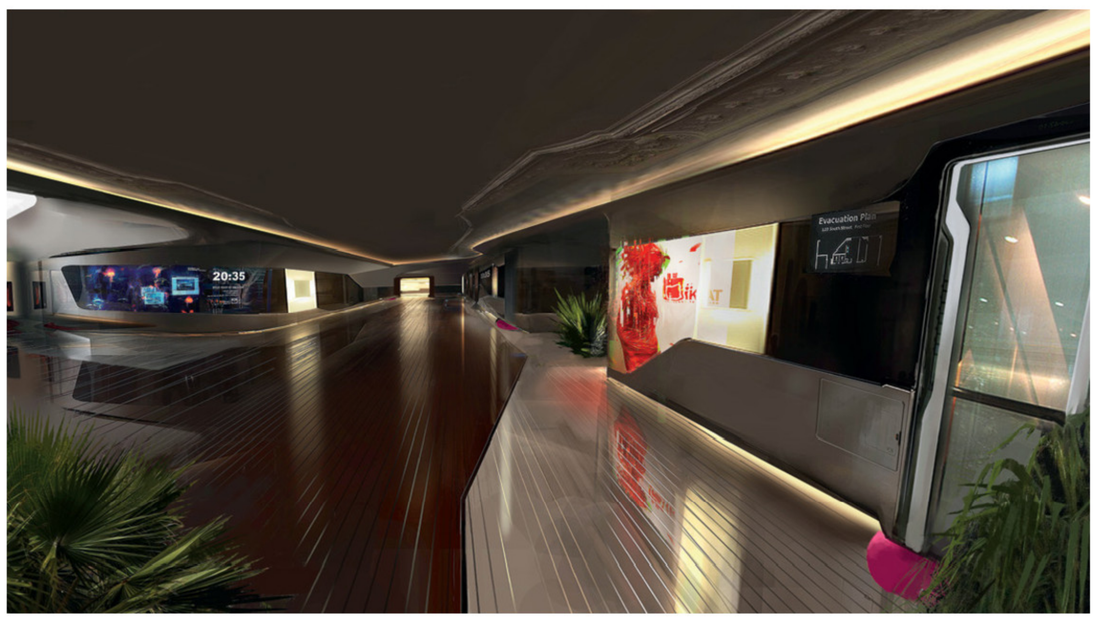
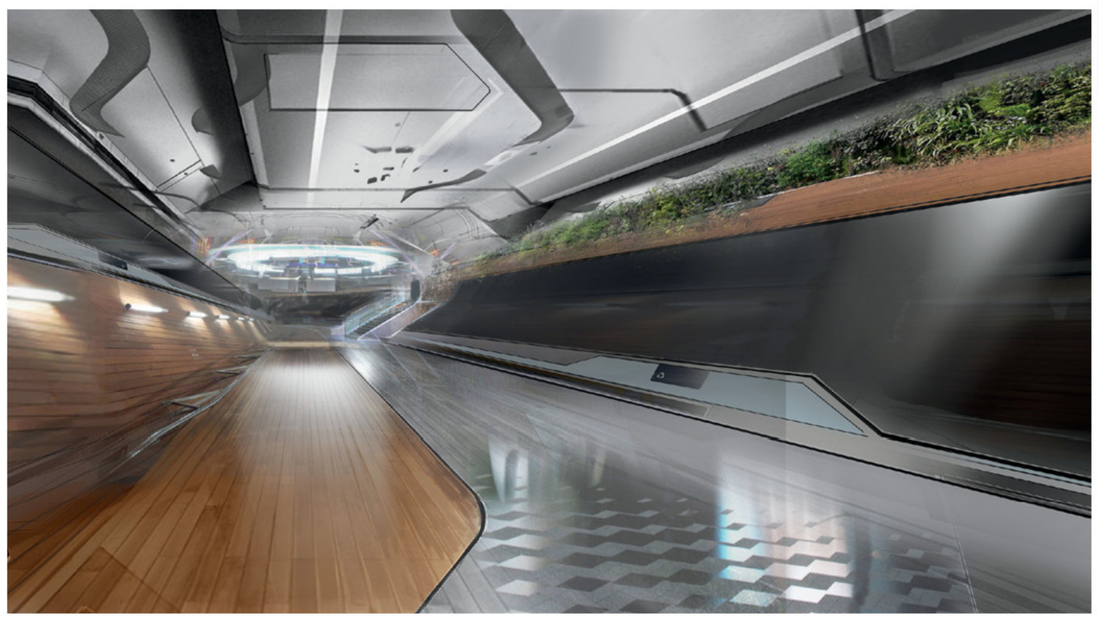
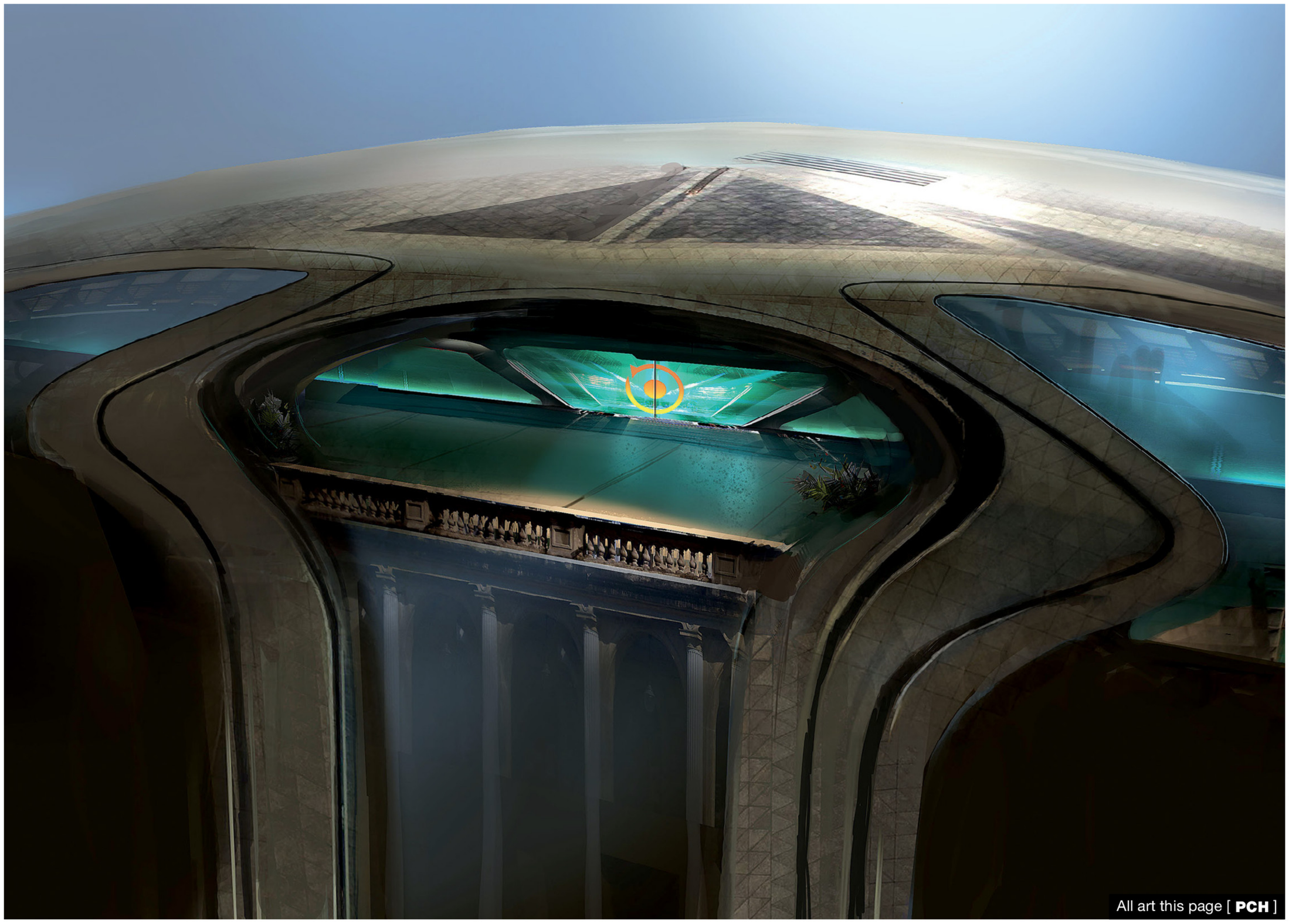
THE MEMORIZE HEADQUARTERS was developed as an iconic building with the feel of a modern-day Justice Department building. Rather than a completely new piece of futuristic architecture, Memorize was treated as an adaptation of an old building, adding the futuristic touches on top of a contemporary structure. Both structures are merging into one new landmark. The Memorize logo on top is reminiscent of a subtle Big Brother eye.







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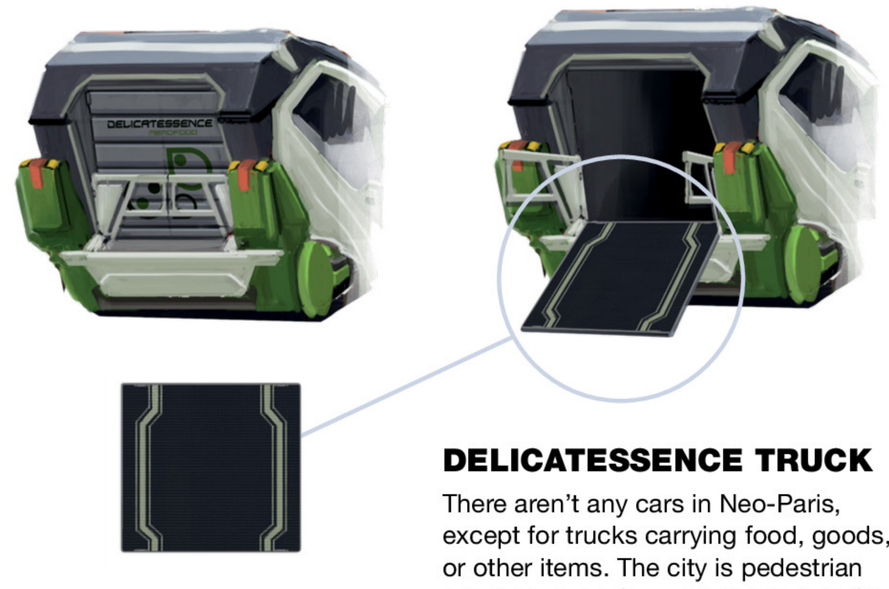
[BRA]

[GJA]

KAORI SHERIDAN

An internationally renowned architect born in Osaka, Kaori wears a bold black-and-white dress alternating plain shapes with a few curves and stripes. Her dress was chosen to fit an Asian Zen feeling, as well as an architectural feeling.



DELICATESSENCE TRUCK

There aren't any cars in Neo-Paris, except for trucks carrying food, goods, or other items. The city is pedestrian oriented, but a few vehicles help to fill streets with life and reinforce practical organization.

CITIZEN

This concept is a matrix for a few citizen variations. He wears fashionable streetwear that fits in on Mid-Paris streets, and his black-and-white color scheme indicates that he could also appear in High-Paris.

[MKO]

[GJA]

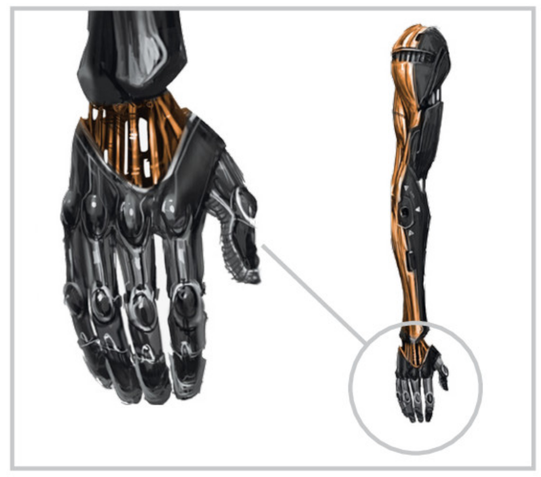
[RCA+MKO]

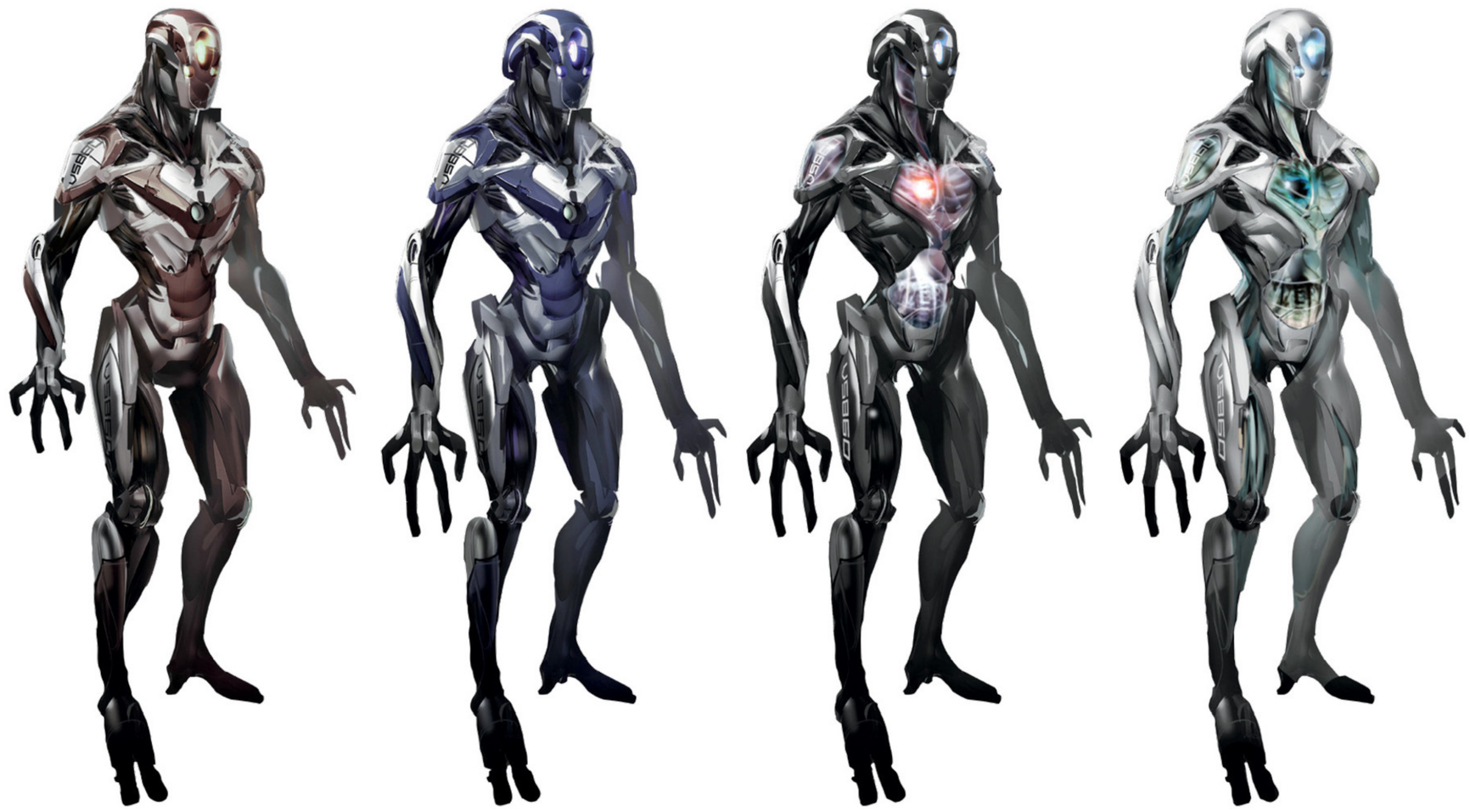
THESE ARMORED TROOPS are mostly used by Memorize to keep Neo-Paris orderly and quiet. Their look is based primarily on contemporary police and military outfits, with functional plates. The riot-cop feeling seems important to reinforce their function and urban nature. Apart from pure aesthetics, their helmets were conceived to underline dehumanization and the omnipotent Memorize company behind them. But they're not robots—not yet—and the modular structure makes it possible to show part or all of a face.

[RCA]

[GJA]

VALETS WERE DEVELOPED as anthropomorphic robots, dedicated to accomplishing thankless tasks in Neo-Paris, from domestic housework to street cleaning. They are even used for military purposes, with some adaptations. They have a human silhouette and face, but they don't look exactly like humans, as their robotic nature is clearly visible. This is to make them aesthetically acceptable to humans without invoking the uncanny valley syndrome.

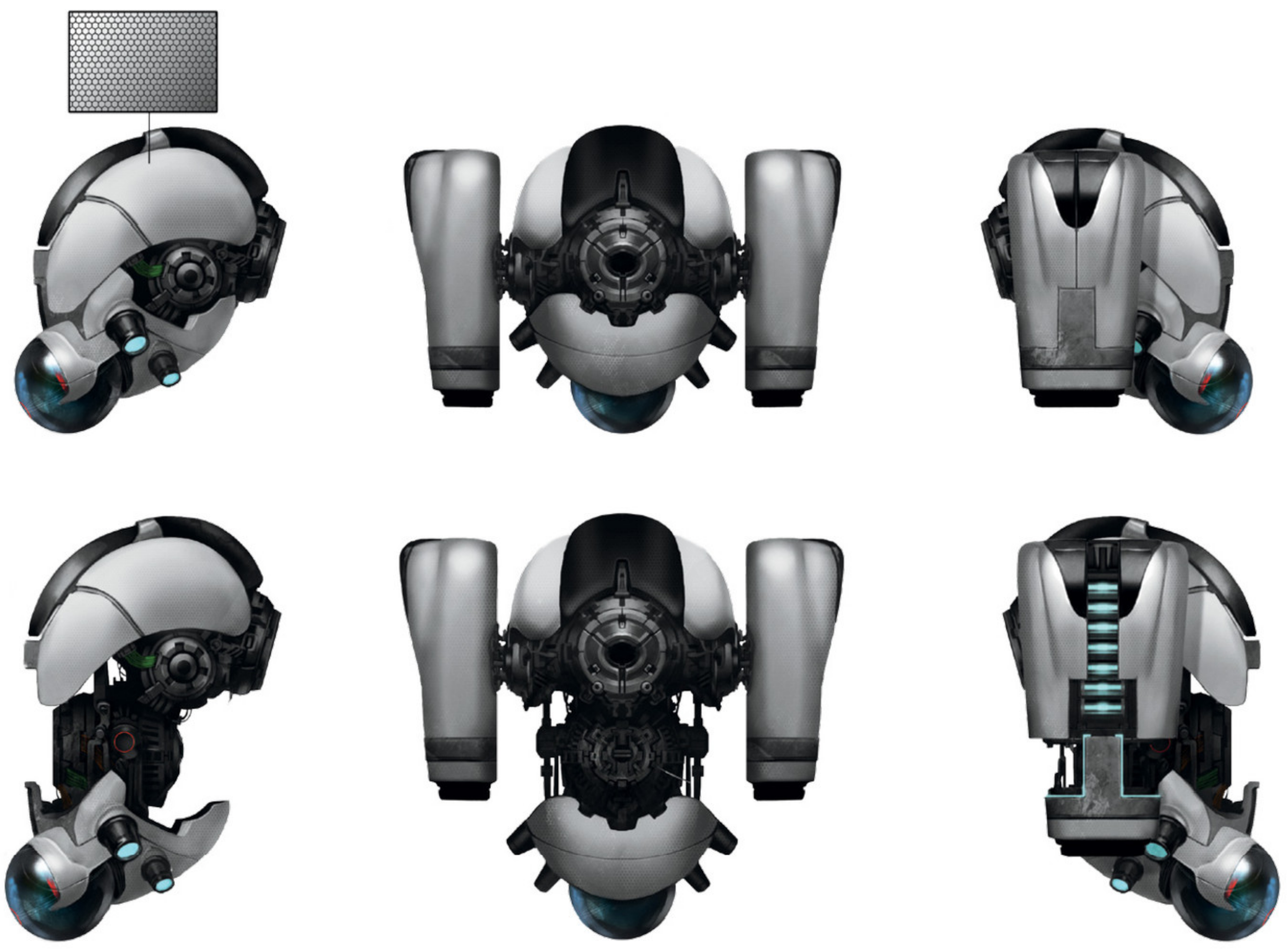


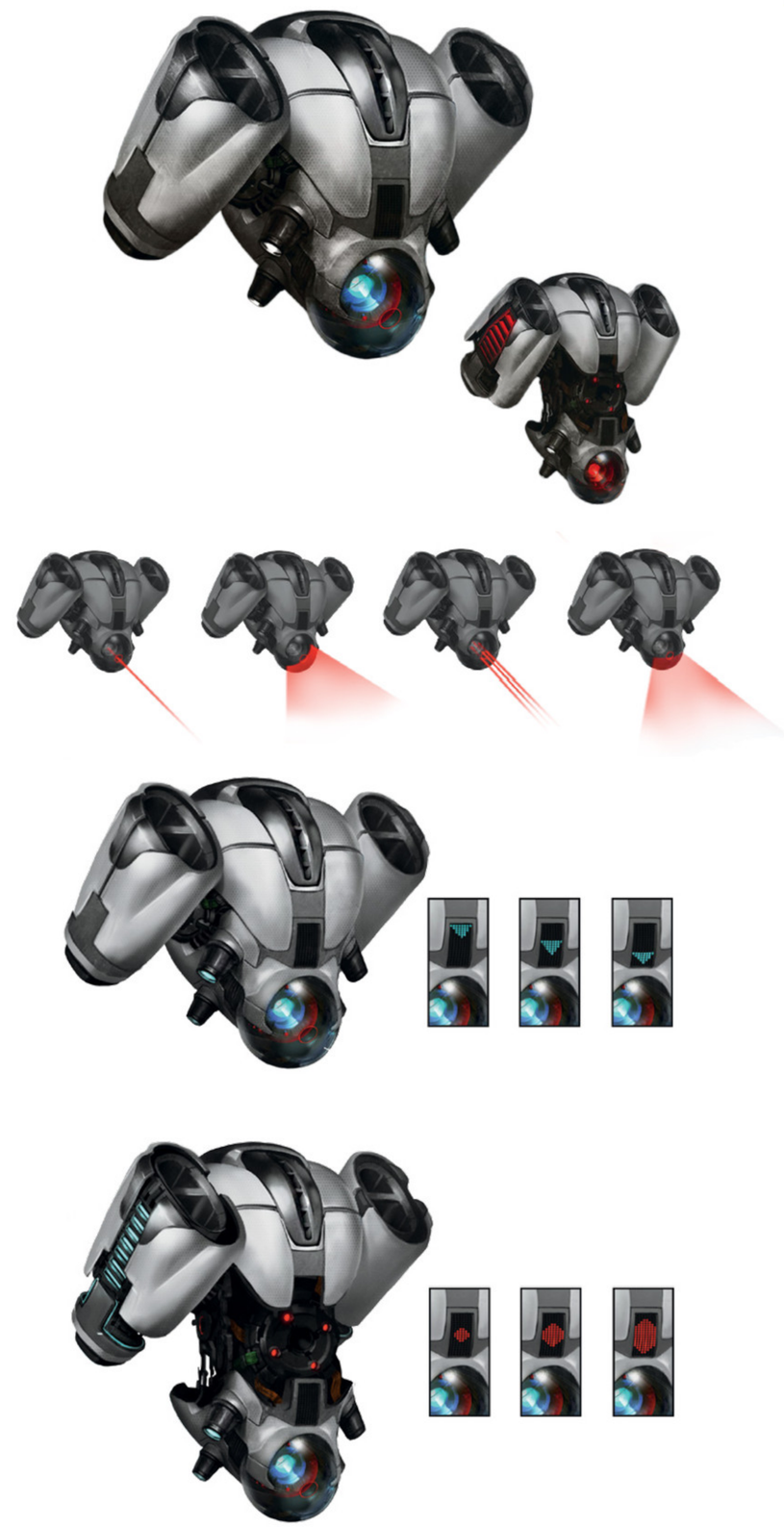


VALETS ARE PRODUCED with a neutral human face, then customized for specific tasks or clients. The team developed styles and color schemes for valets connected to different companies, shops, and specific tasks.

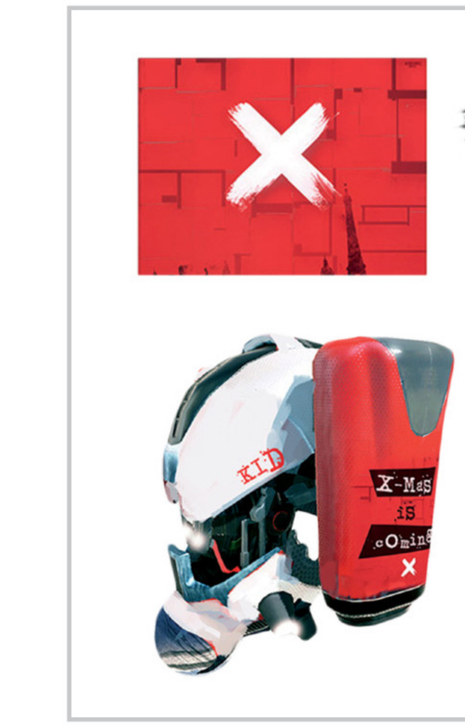
All art this page [**FAU**]

AS IN THE MEMORIZE LOGO, the designs for the drones center on an eye. Even though much of the game's surveillance technology doesn't involve cameras, it's a strong image to reinforce a feeling of oppressive surveillance. Alternating passive and aggressive modes convey more personality to the drones and an increase in stress for players when drones' "states of mind" are clearly changing.





SOME DRONES are customized to fit to a specific role. This one is linked to Kid X-Mas and is painted with his color scheme.



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Powered by Sensen

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GAME OF LIFE

KXD MAS

DIKTAT

SENPIC'

NR city

KID X-MAS

[ABR]

IT'S TIME TO GIVE TO NILIN an impressive opponent! It's X-Mas time! As well as being another Memory Hunter, X-Mas is a real physical threat with a direct and aggressive fighting style. His small shoes, sweatpants, hood, and gloves reinforce his boxer profile. Hints of red help to stylize his silhouette. A patch of red for Christmas and Santa Claus, and another one for boxing and blood!

A famous personality in Neo-Paris, Kid X-Mas has developed his own TV channel, as well as lots of merchandising and products. Several ads were created to glorify him in the streets, making him a real 2084 icon.

During fights in a third-person game, it's important to keep in mind the camera angle and terrain. Making opponents clearly recognizable, with distinct silhouettes, is important. *Remember Me* is a realistic world, but it includes a larger-than-life approach in places for the sake of fun.

All art this page [**GSZ**]

FOR ALL OF THE KID X-MAS ADS, the main inspiration came from current TV, using the same visual codes found today, complete with sponsors and catch phrases.

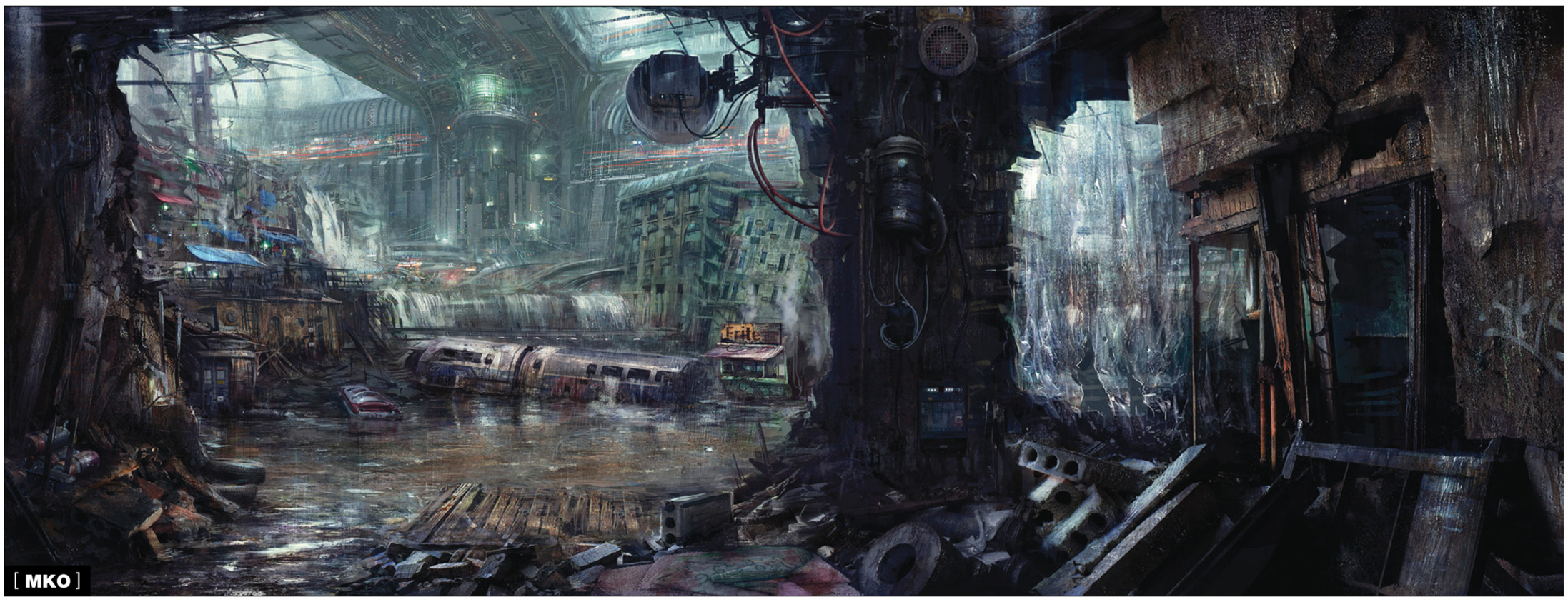
A picture is worth a thousand words, but sometimes a good, short catch phrase with no figurative elements will do the job. Developing ads that look like those seen today was important for immersion, and actual fight championships were closely mimicked.

CHAPTER 5 ↘
Episode 3: High Tension/Deep Exit

"If you shut the door to all errors,
truth will be shut out."

—Rabîndranâth Tagore

PREVIOUS WARS have left enormous scars in the Neo-Paris landscape. Bombs that penetrated into the groundwater caused local landslides in different areas, resulting in the destroyed pockets that became parts of Deep-Paris. Such sunken spots also allowed for greater difference in elevation between sections of the city. Today, the highest point in Paris is only about 430 feet high, so these types of liberties created a larger scope for the team to work with.

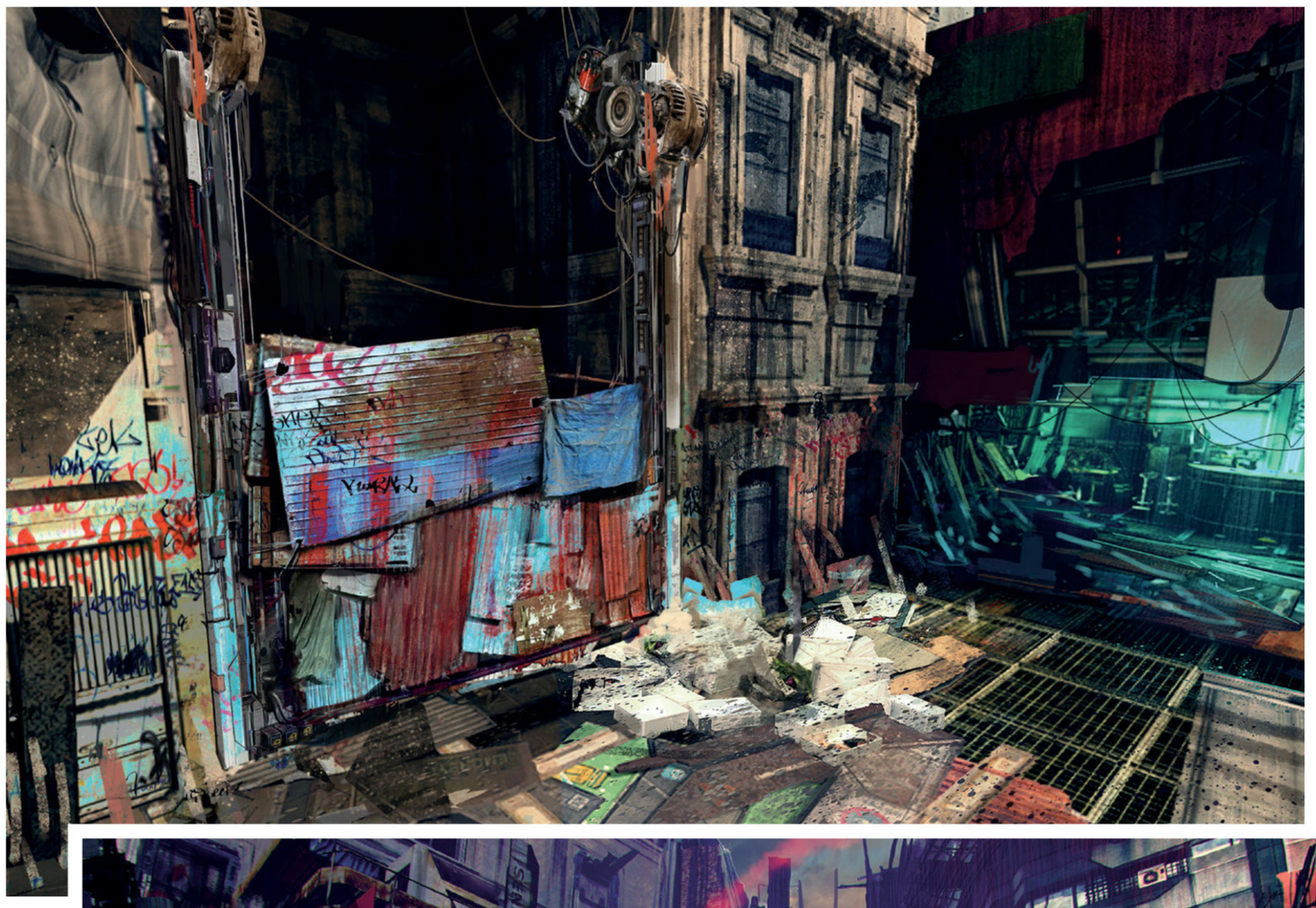


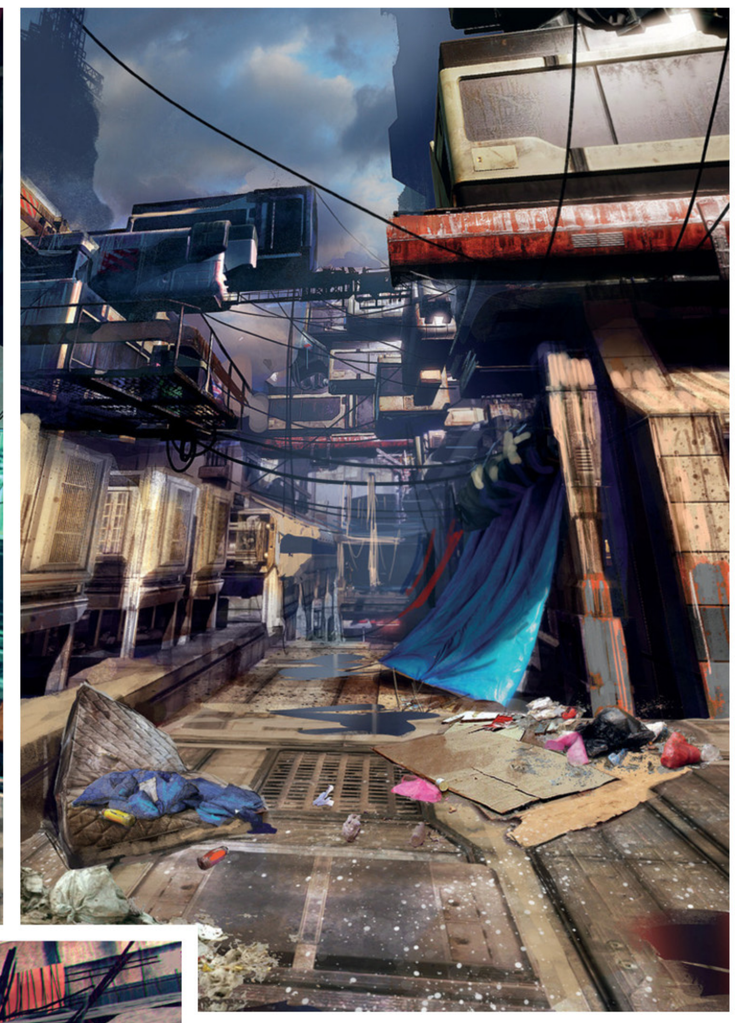
[MKO]

Chop!
Deep esthetique
MEMO - SWAP
Buvette
SENSEN
Cafe
BE CAREFUL OF THE MEMOREYES
EYE

[PCH]

[MKO]





IN A THIRD-PERSON action-adventure game, the camera is looking at the ground. With so many beautiful 3-D environments and so much to see, the team had to find many tricks to offer players a broader view of the world. Working on the path and creating occasional windows into the city from above were parts of the process.

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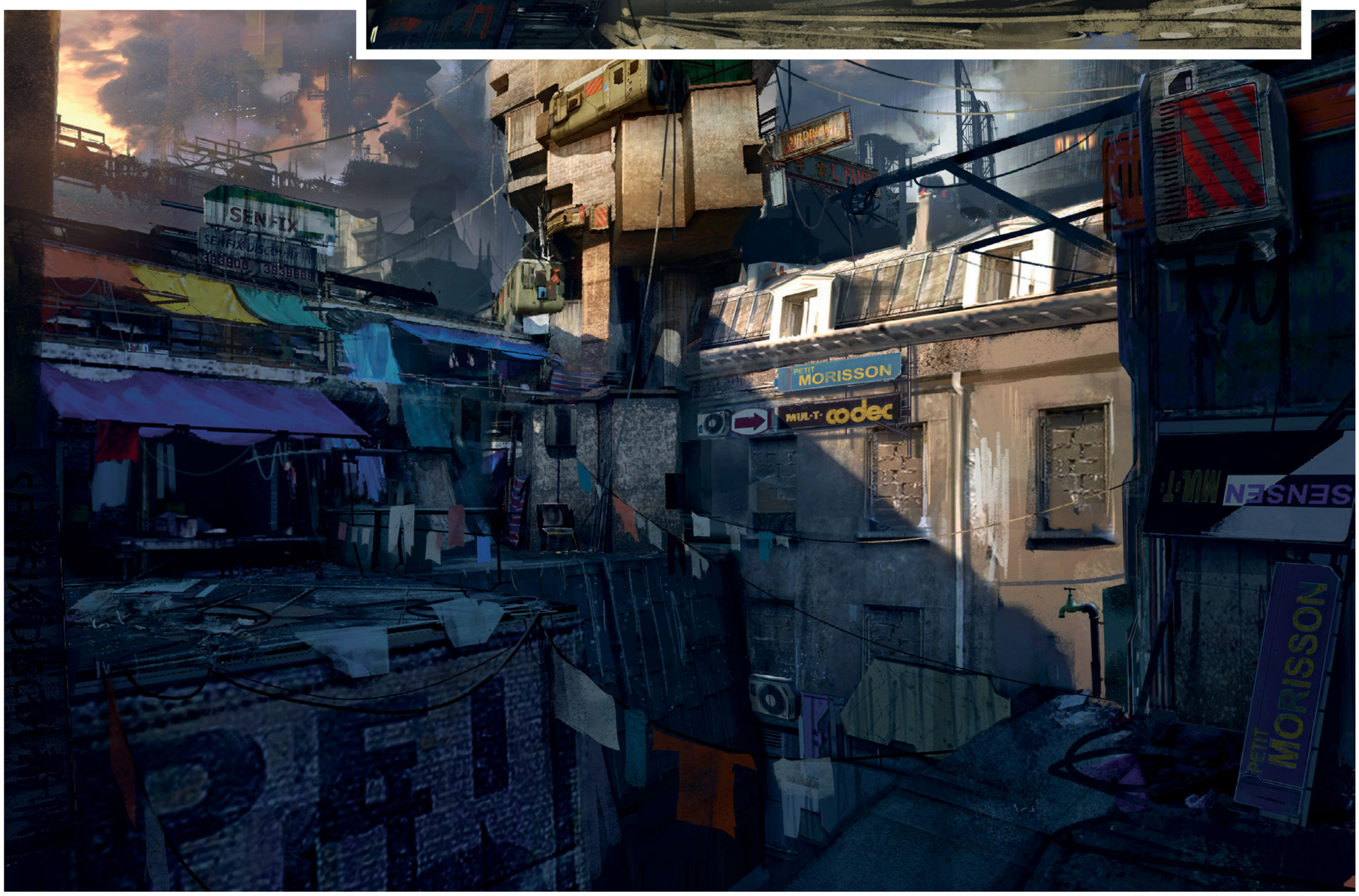
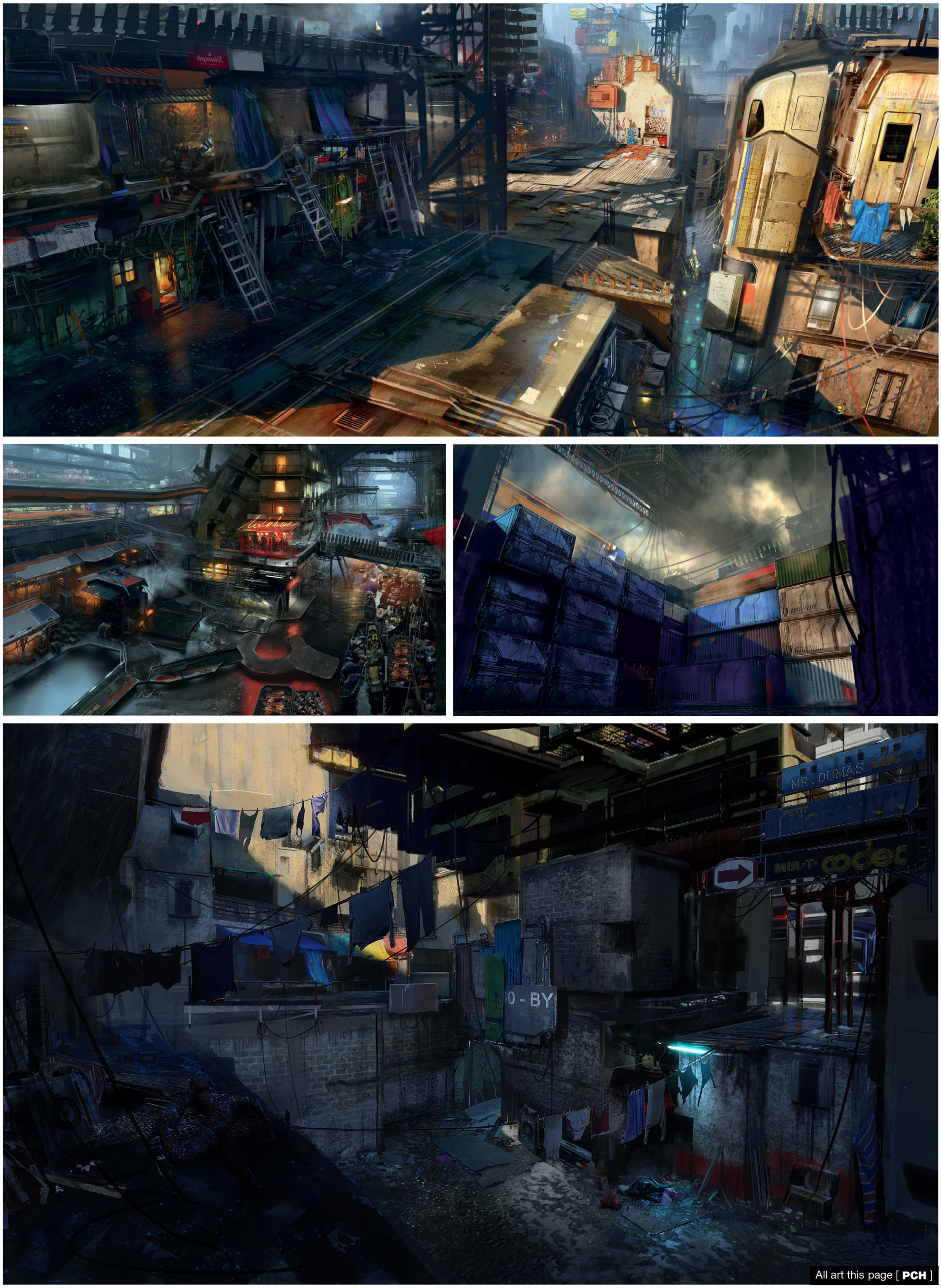
VERTICALITY

One of the leading concepts in elaborating Neo-Paris was finding ways to create height. Modern-day Paris is quite flat, so adding lots of vertical structures and buildings was another solution to achieving greater verticality. In an overpopulated city, lots of roofs and other unusual spaces have been converted and rearranged to create a place for less-fortunate citizens. Already in use in current architectural development projects, customized containers add a strong visual rhythm, and the cubic shape ties into the game's aesthetic perfectly.





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THE CITY'S RUINED UNDERGROUND.
To create resonance with today, there is a Metro sign and Art Nouveau ornaments in the Guimard style, marking the locale as undoubtedly Paris. A fictional version of Paris, but with the real Paris's historical heritage.

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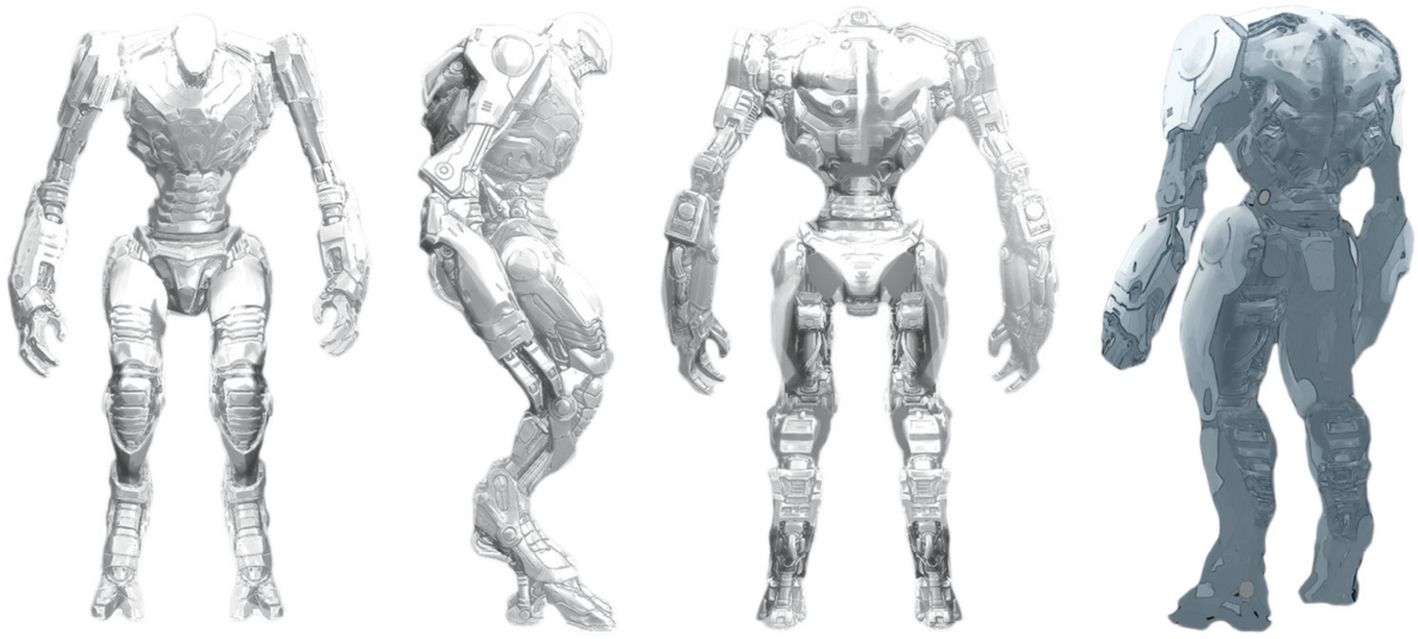
FOR THE 2084 SETTING, the Metro was developed as if it had last been designed around 2060. Some links to the current Metro look survive in the color scheme—mostly green—and the shapes of the signs and the train itself. The train cars are reminiscent of today's Parisian trains, but a closer look at the details reveals them as futuristic versions.

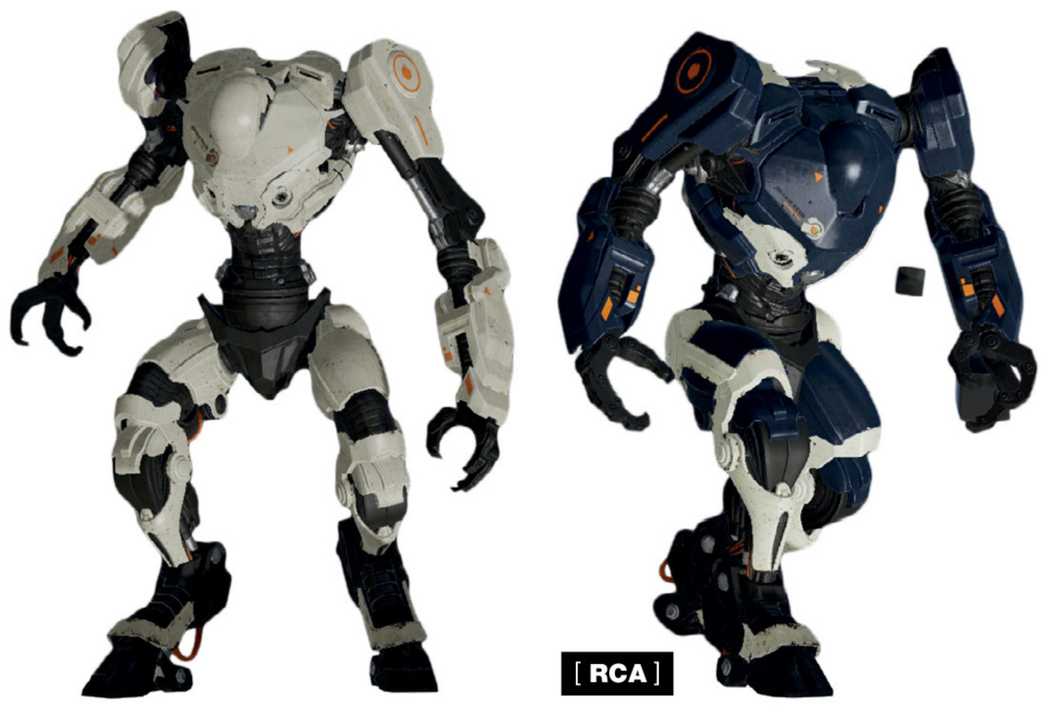
THE "HORN OF JERICHO" ROBOT was first built by Avram Hesh Laboratories for civilian security, handling riots, and repressive operations. Because of his urban applications, he was developed with two distinct visual appearances: a compact, passive silhouette and a more aggressive, feline mode. By switching from one to the other, he's by turns a protective sentinel for citizens and an agile hunter, chasing down outlaws. In each mode, his intentions are clear at a glance.



ZORN IS MADE OF STEEL and has to act and move as such. Giving him life involved finding the right balance in animation between animal behavior and mechanical logic. Each bolt was carefully placed.

All art this page [**ABR**]

ZORN'S SILHOUETTE IS BIPEDAL, with retractable limbs and head. The head itself is shape-related to the Enforcers' helmets. A plain, smooth skull with no mouth or eyes is meant to make him more frightening (one of the lessons of *Alien*). The sound design serves to clarify his intentions and to underline his thoughts, as do special effects that appear in front of and above his head. A Rolling Stones–style screaming mouth confers a disturbing, dreadful look in his fight with Nilin.



A LOT OF WORK WENT INTO the in-game model of Zorn, as he needs to switch quickly from one mode to the other, with no cuts or substitution 3-D mesh. The transformation is built around mechanical, functional pistons and actuators.

BECAUSE THE TEAM WAS WORKING from an existing framework, building Neo-Paris was sometimes an opportunity to revisit classical, iconic legacies and create powerful, intriguing new visions through artistic license. But there was always a need to find and enact believable reasons and origins for any changes. Developing a plausible historic and scientific chronology was necessary to end up with a coherent world, much like finding a possible future by remixing realistic possibilities with artistic intuitions, and in this case with lots of brushstrokes.

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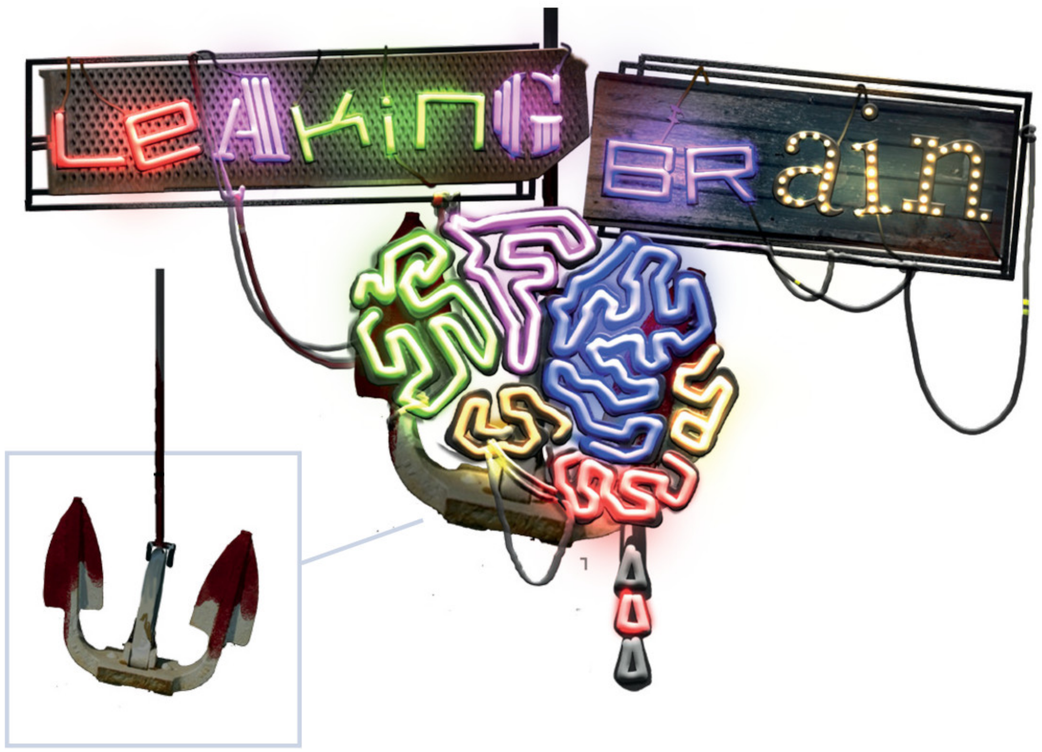
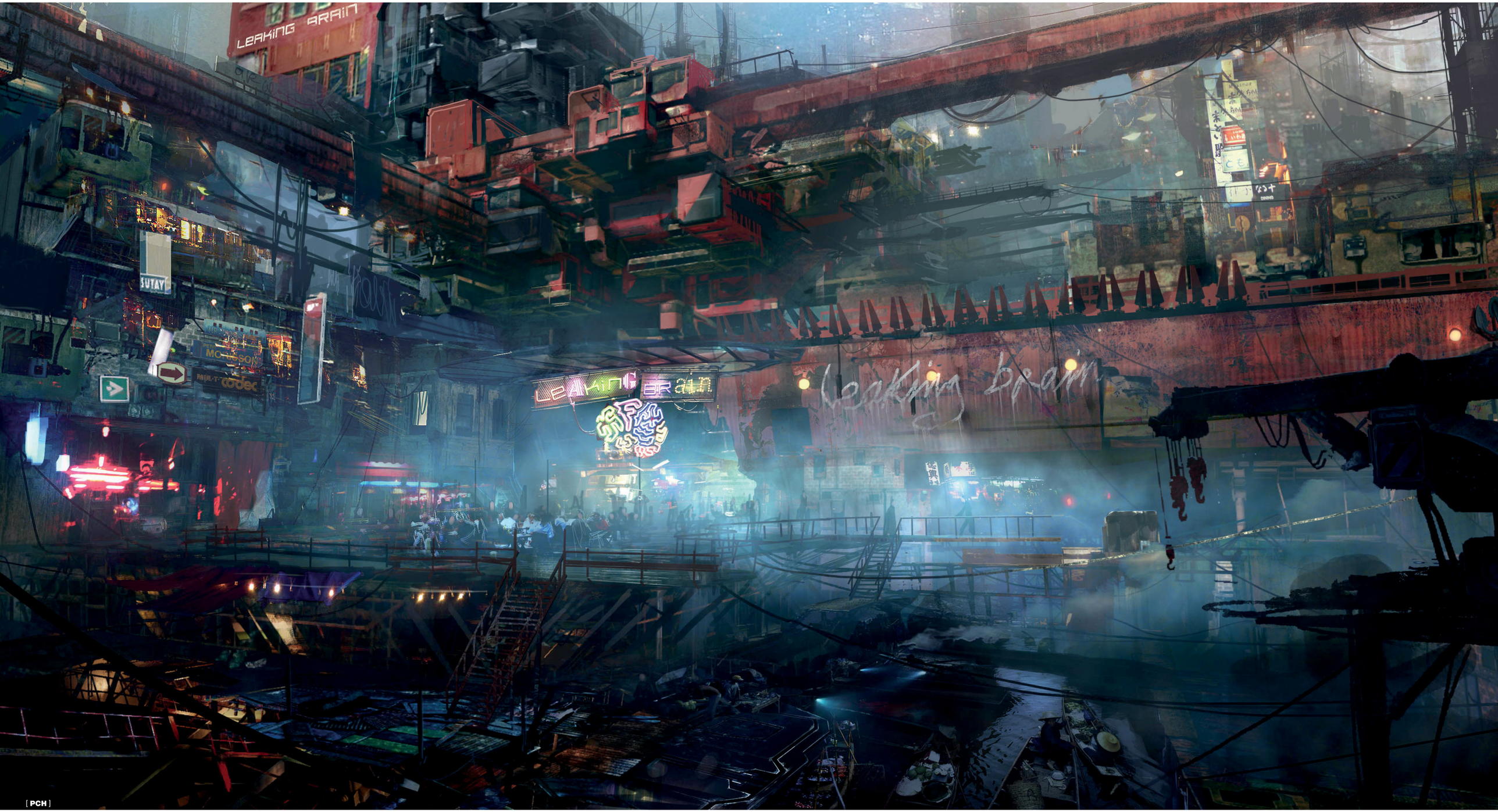


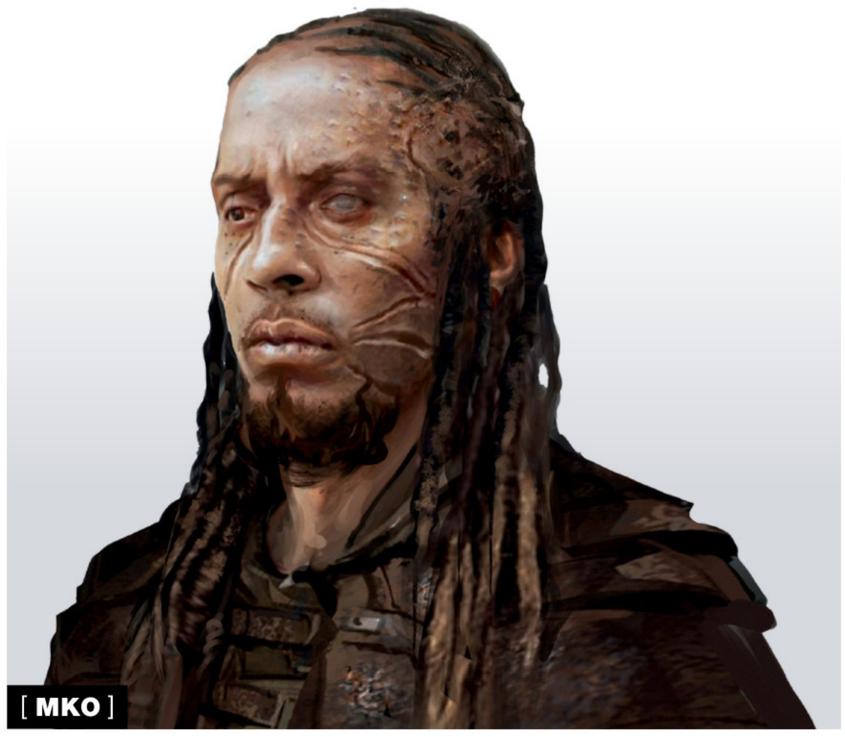
A GIGANTIC BEACHED BOAT turned into a bar in the middle of the slums of Neo-Paris becomes a striking visual element to emphasize the epic scope of *Remember Me*'s world. Despite a rustic, handmade decoration style, the Leaking Brain is a welcoming place in Slum 404. This bar was conceived as a never-before-seen place: due to climatic changes and rising seas, a massive ship had run aground in the city. And in typical Deep-Paris fashion, it was immediately recycled into a habitable space.



[PCH]

Tommy Headache

IF YOU HAVE THE OPPORTUNITY to pass by, friendly Tommy will be more than eager to offer you some invigorating drinks. He's also the source of many enthralling stories of Neo-Paris and its citizens. In the best case, he can even tell customers stories they've forgotten about themselves.


[MKO]

[ASM]

[FAU]

[FAU]

RUSTY, WORN, AND PARTLY BROKEN elements in Tommy's environment directly echo his own raggedness and his facial scars. In dressing Deep-Paris settings, props and elements originally designed for Mid-Paris are aged and dirtied accordingly. Such recycling and repurposing of previous items into new ones was a common strategy in developing this section of Neo-Paris.

CHAPTER 6 ↘
Episode 4: Panoptic Icon

"The suffering of being imprisoned rests in the fact that it is impossible, at any time, to escape from oneself."

—Kobo Abe

RESTRICT
RESTRAIN
REPENT

RESTRICT
RESTRAIN
REPENT

RESTRICT
RESTRAIN
REPENT

BQ3/LSEC:: K930323

BQ3/LSEC:: WAIT HERE

FORM A LINE HERE

BASTILLE PRISON

Environment concepts must first serve the game design and gameplay. But beyond playability, settings can reinforce the emotions players feel. If Nilin is emotionally stuck, then it's efficient to place her in an oppressive closed environment. That is what the Bastille prison is all about. Her prison cell is a cube—it's claustrophobic and ties in to the cube imagery, the game's visual representation of a digitized memory.

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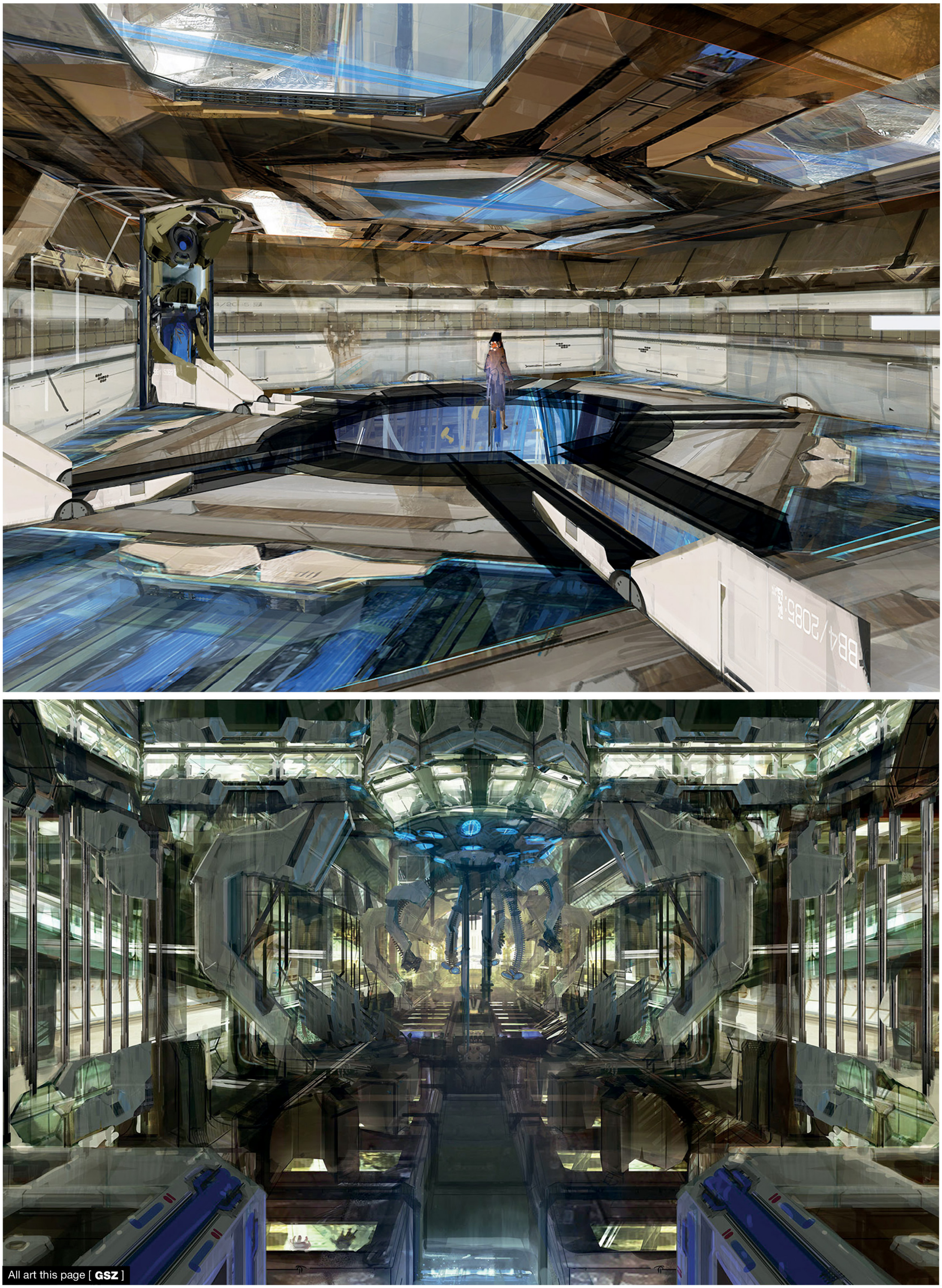

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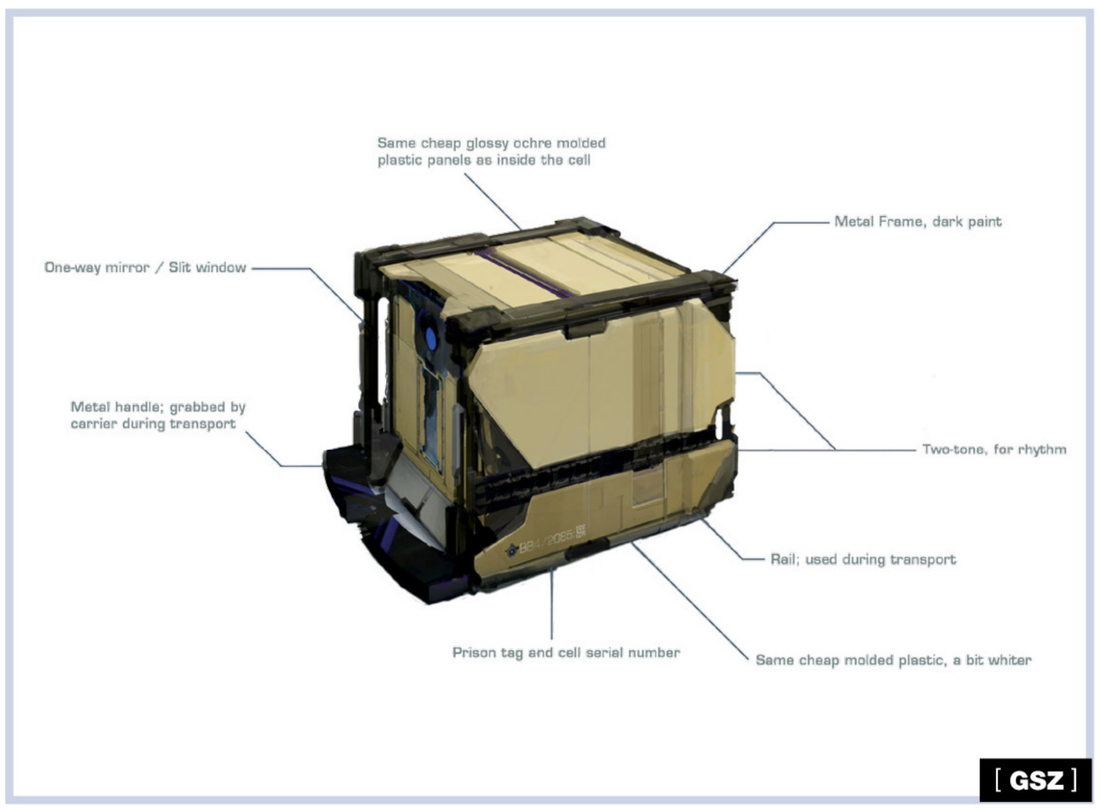
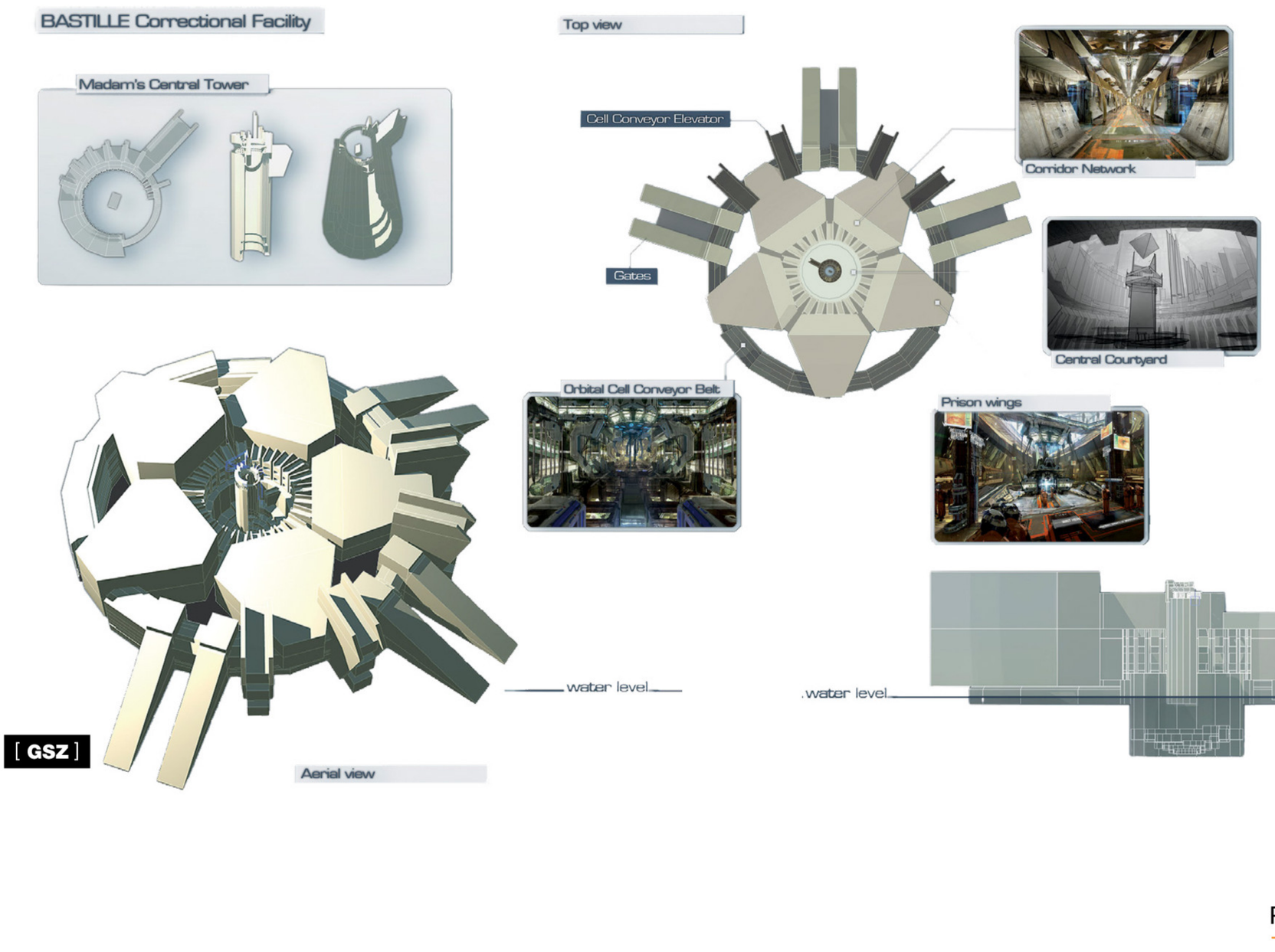


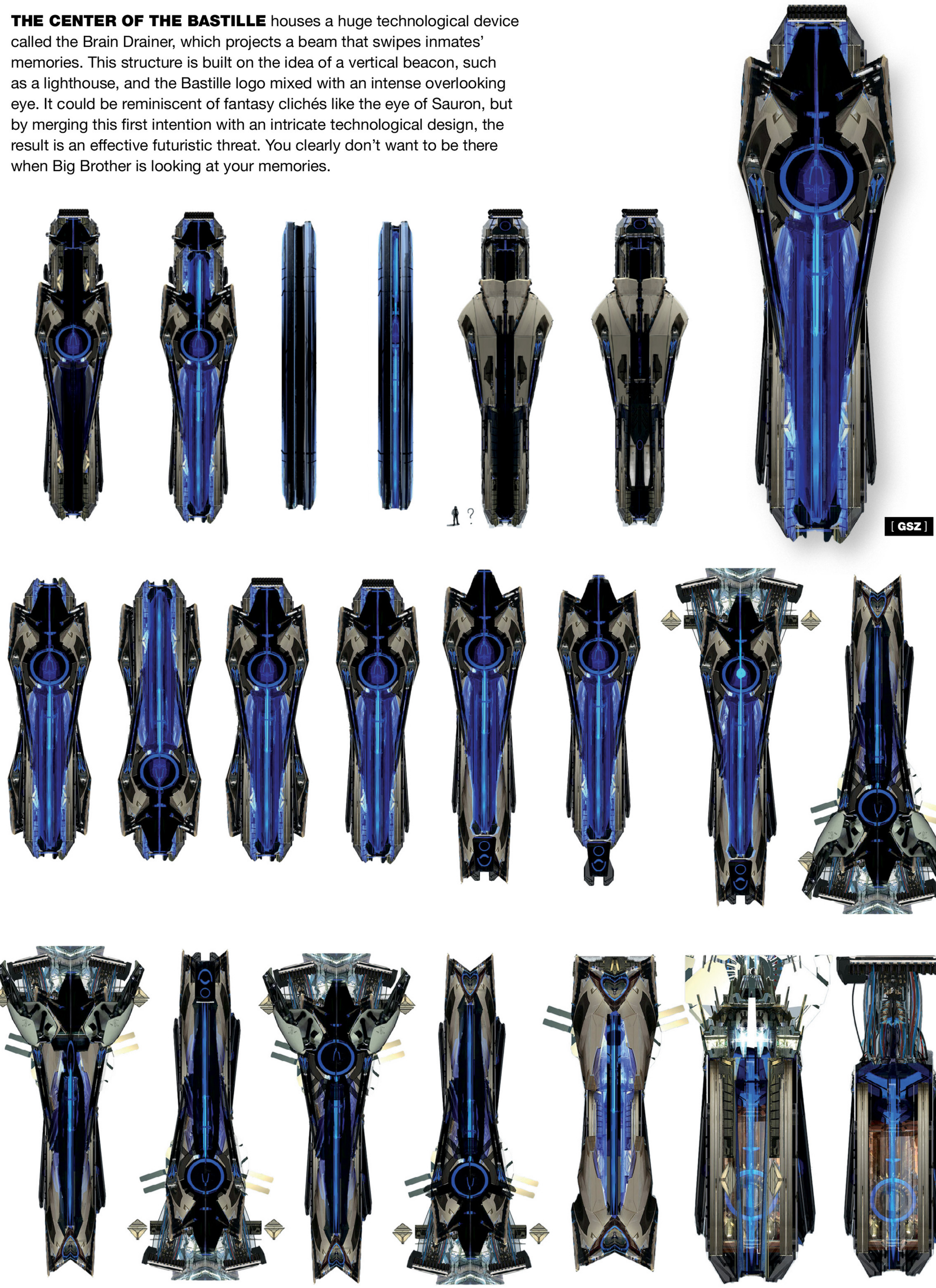


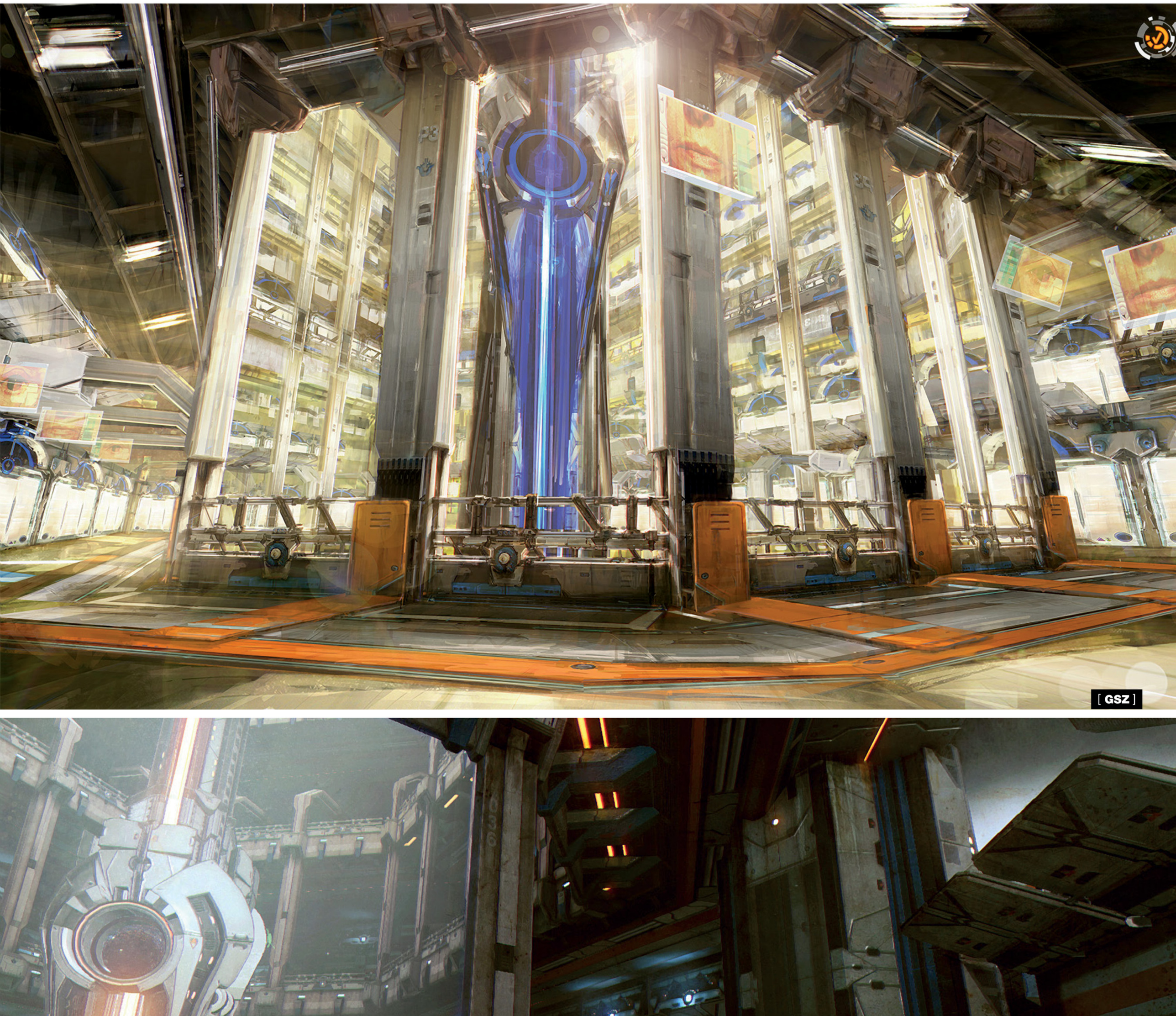
THE BASTILLE PRISON IS BUILT on the same spot as the historical prison, though it's surrounded by water in 2084. Unlike today, inmates are subject to having their memories wiped, but the design has an immediate feel of the present by retaining classical prison semiotic such as a panopticon at the center. Grids are used throughout, and their shadows suggest bars and cages.

The global shape of the prison was based on the original map of the Bastille adapted for circular organization, mixed with inspiration from a carnivorous flower. The panoptic tower in some ways mimics the pistils, and each petal is a different section of the penitentiary.

The top view of the prison was the basis for the logo pattern.

THE CENTER OF THE BASTILLE houses a huge technological device called the Brain Drainer, which projects a beam that swipes inmates' memories. This structure is built on the idea of a vertical beacon, such as a lighthouse, and the Bastille logo mixed with an intense overlooking eye. It could be reminiscent of fantasy clichés like the eye of Sauron, but by merging this first intention with an intricate technological design, the result is an effective futuristic threat. You clearly don't want to be there when Big Brother is looking at your memories.



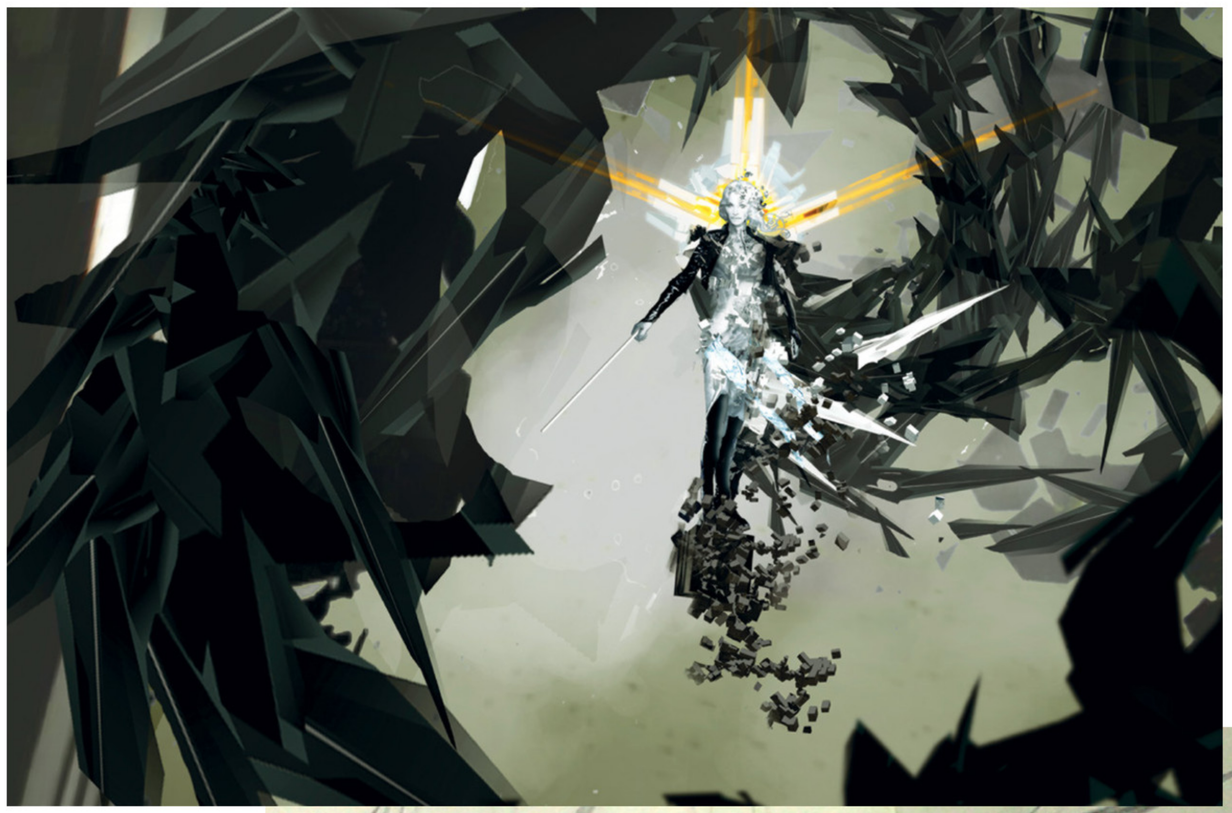

P3
036
035

MADAME IS THE DOMINANT CHARACTER ruling the Bastille. High-heeled boots, a long leather jacket, and an elegant, stylized haircut convey the idea of control and domination, mixed with a feminine feel. Her walking stick is also a tool, making explicit her rank and power. Her color scheme is based on the Bastille signs and graphic design, an alternation of dark colors, brown, and lighter values, though she went through several color iterations before the team settled on her look. The final, sober color palette underlines her military profile.

[BRA]

[FAU]

[MKO]

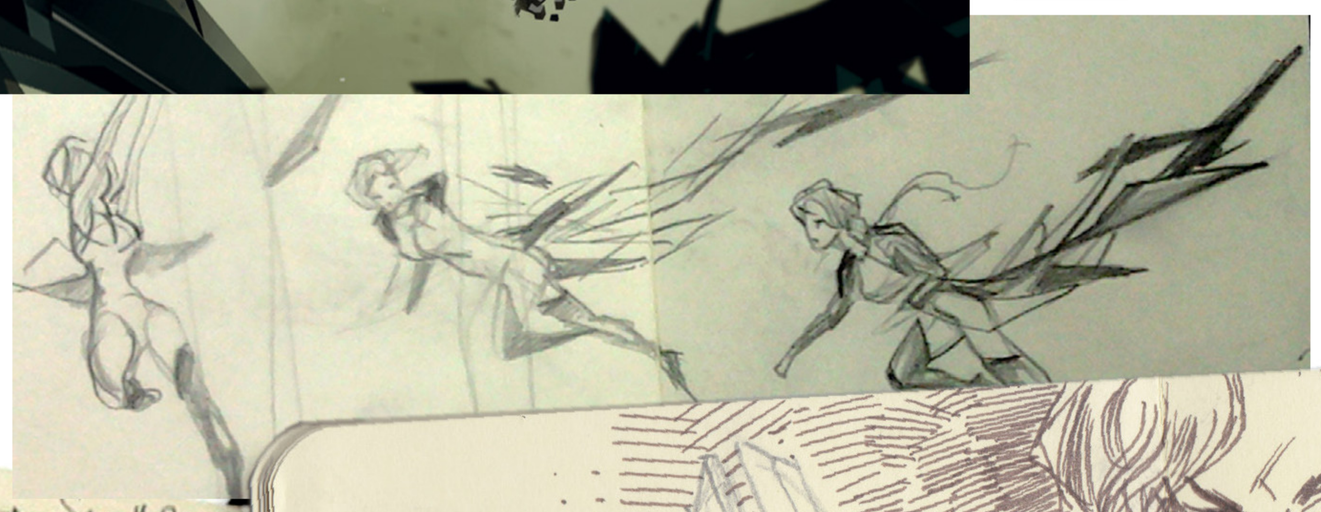


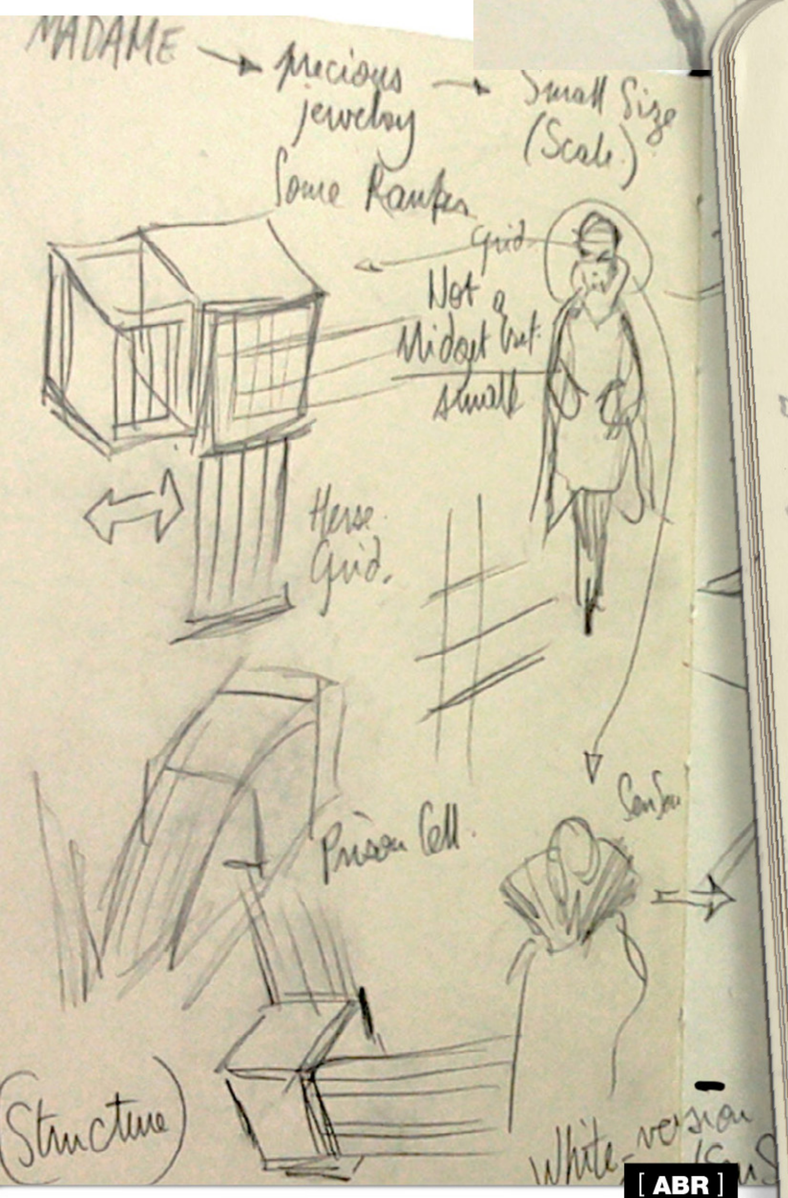
MADAME IN THE EGO-ROOM

In all of her color iterations, Madame’s look could be summed up as distinct, with bold contrast between dark, clear, and mid values. Transposing her appearance in the Ego-Room meant pushing that contrast and keeping only extreme black and white. The goal was for her to remain recognizable, but with a digitized look corresponding to the Ego-Room's visual style.

In the video-game industry, the most efficient production tool for concept art is digital, which allows rapid changes and unlimited iterations, but sometimes traditional doodles and notes in sketchbooks are priceless too. Some very strong ideas came spontaneously during meetings.

[ABR]





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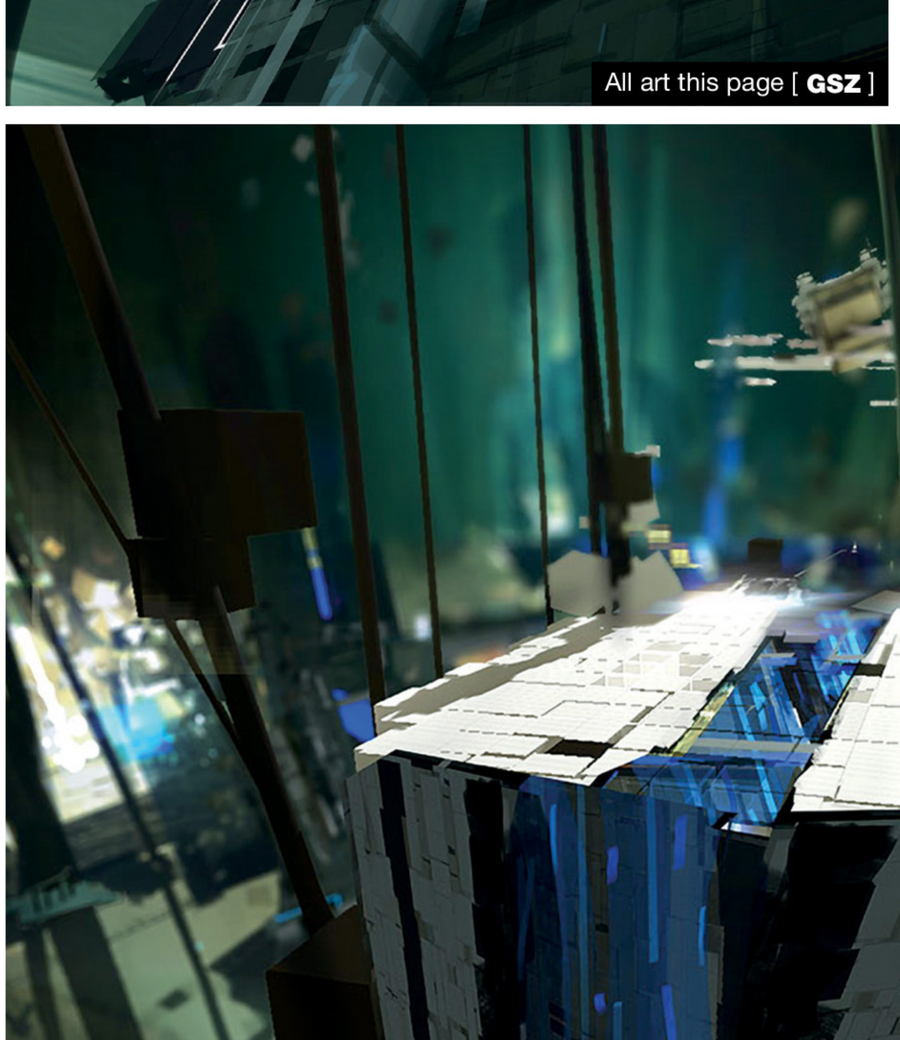

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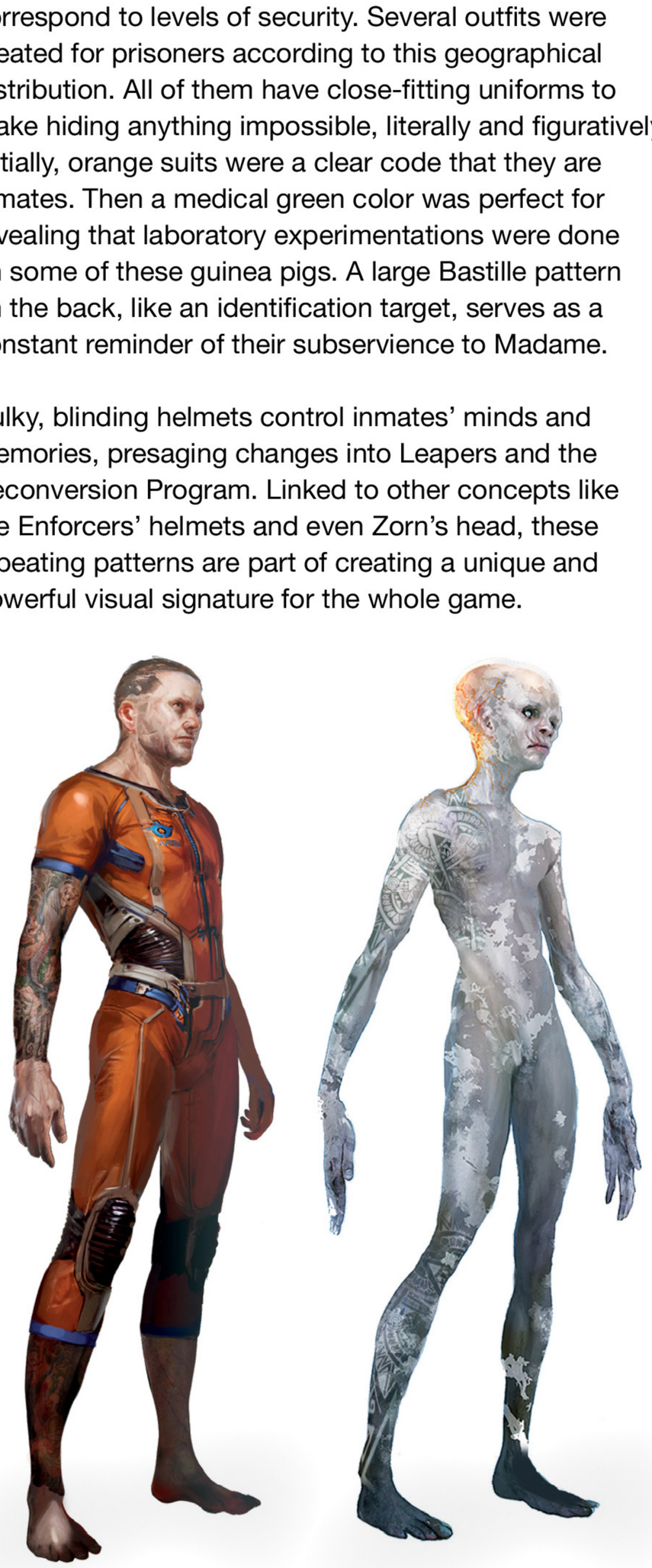
EGO-ROOMS

Virtual spaces called Ego-Rooms are where people store their digitized memories. An Ego-Room is an abstract representation of its owner's mind, with a specific mood consisting of cubes, platforms, cables, and a rendering similar to the memory remix look, based on cubes. It's also where some of the fights take place, a perfect opportunity to extend the variety of environments in the game.

THE BASTILLE'S DIFFERENT FLOORS correspond to levels of security. Several outfits were created for prisoners according to this geographical distribution. All of them have close-fitting uniforms to make hiding anything impossible, literally and figuratively. Initially, orange suits were a clear code that they are inmates. Then a medical green color was perfect for revealing that laboratory experimentations were done on some of these guinea pigs. A large Bastille pattern on the back, like an identification target, serves as a constant reminder of their subservience to Madame.

Bulky, blinding helmets control inmates' minds and memories, presaging changes into Leapers and the Reconversion Program. Linked to other concepts like the Enforcers' helmets and even Zorn's head, these repeating patterns are part of creating a unique and powerful visual signature for the whole game.



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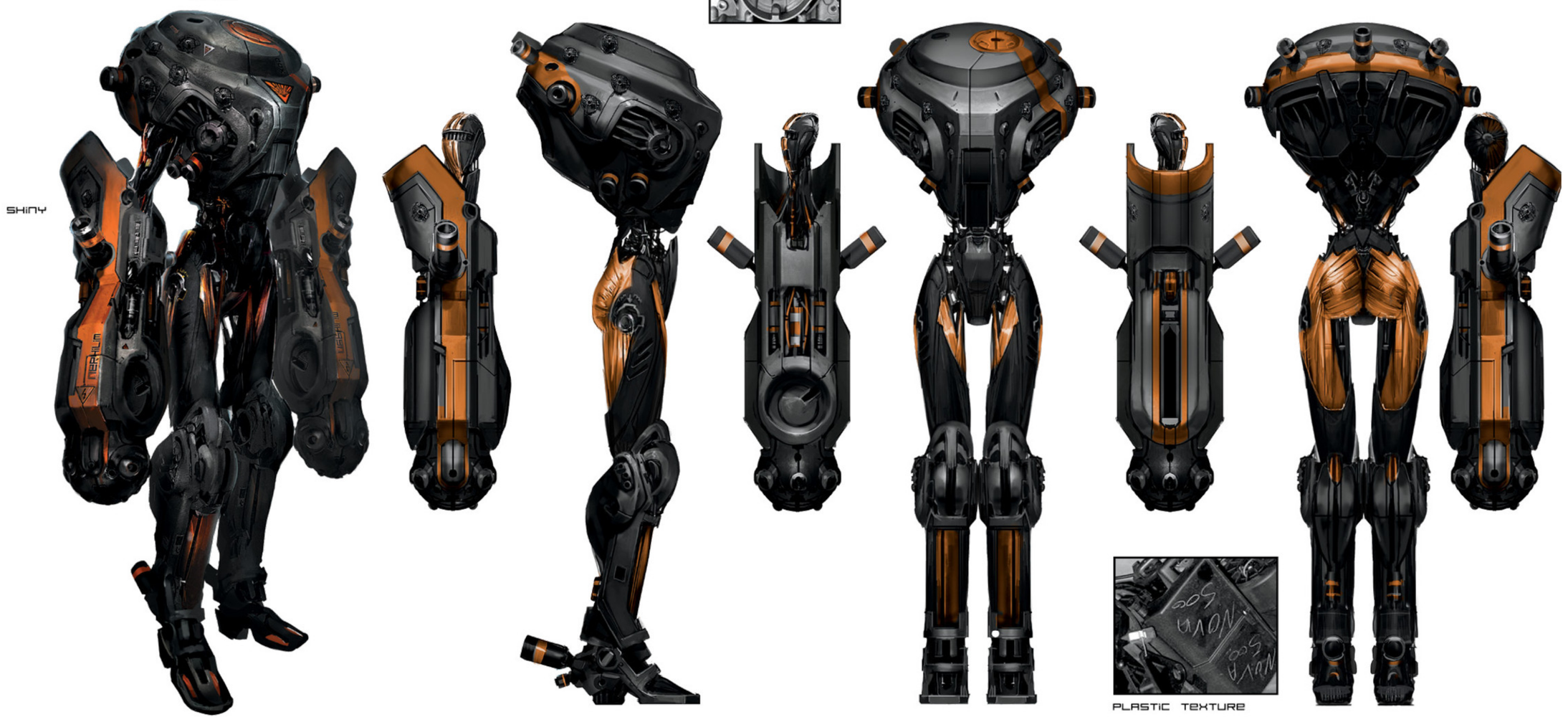
All art this page [**FAU**]

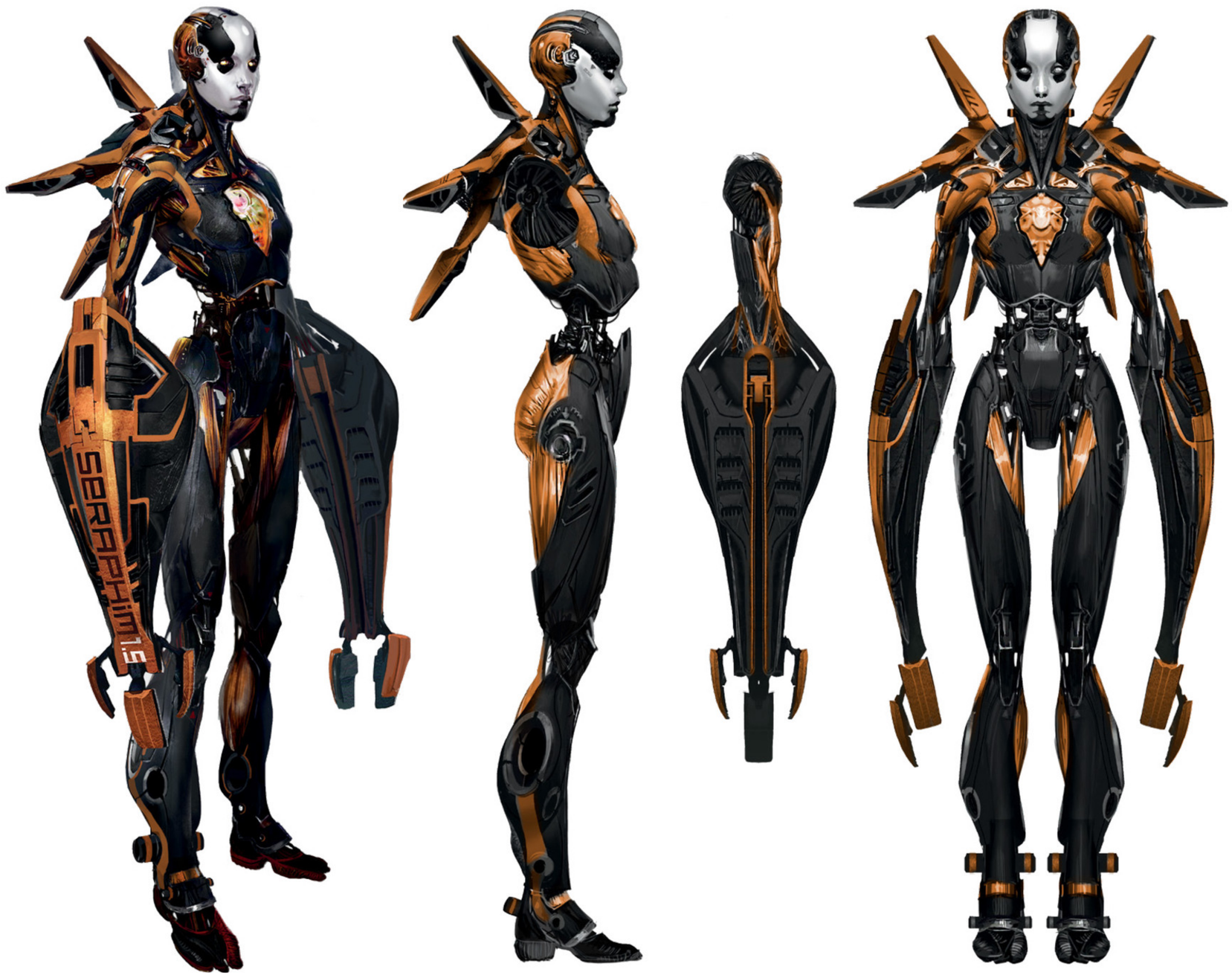
BUILT ON TOP OF A VALET BASE to reduce costs, Nephilim are bipedal military robots adapted to handle hostile situations in crowds. They feature a spherical shield that acts like a land mine, and their chests reflect the weapons metaphor with a central button reminiscent of a trigger button. Tubes blur the human silhouette and act as canisters or cartridges. Cold black coloring accentuates their aggressive roles, while orange markings refer to the theme of memory and add dynamic lines. The key to the design was retaining a sense of harmony even while adding bold, prominent shapes to the valet anatomy.

Then came the idea that some Nephilim had been rebooted and used by gangs who customized and painted them with their own patterns, marks, or flags. Unfortunately, this didn't make it into the final game.

CAST-IRON TEXTURE


SHINY

PLASTIC TEXTURE



AV-48S SERAPHIM

The Seraphim are another type of valet-based robot. They have the ability to levitate, so keeping a thin silhouette was important, as opposed to the heavy grounded look of the Nephilim. Orange and black enhance the aggressive-wasp look. Isaac Asimov, with his Three Laws of Robotics, must have turned over in his grave, as these valet variations were created solely for aggression and repression.

[FAU]

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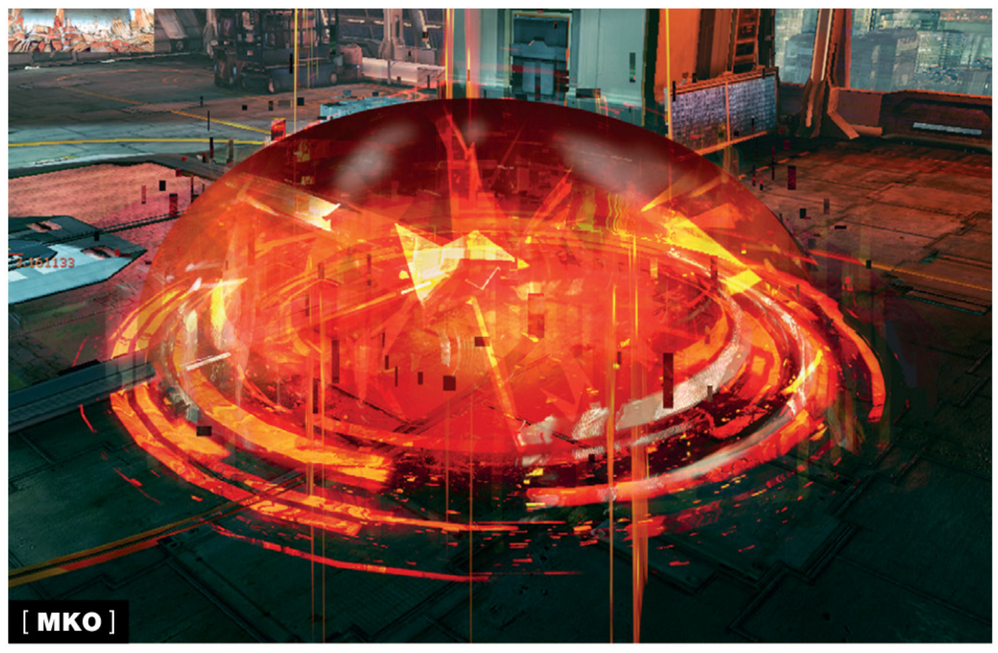

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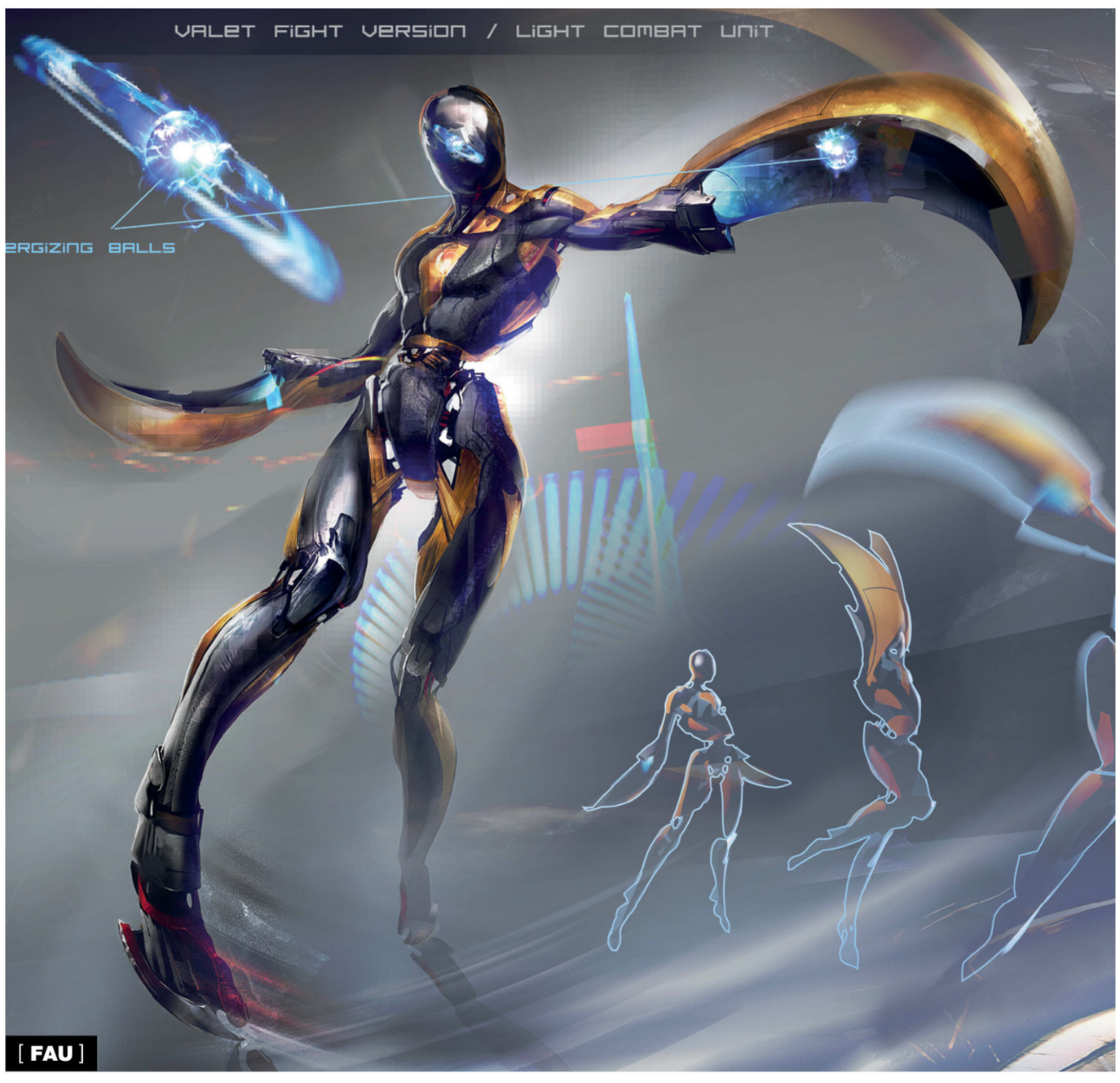

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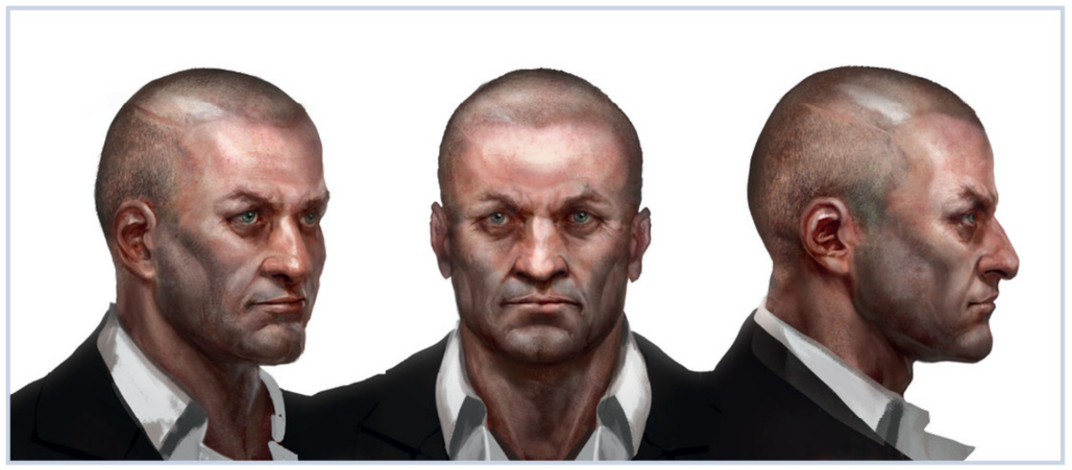


THE MEMORY REMIX SCENES are digitized representations of memories that Nilin interacts with by changing their continuity, in order to change the behavior of the memories' owners in real life. In the game's several memory remix sequences, the actions take place in a digitized memory, with both technological feedback and an organic feel. Cables, incomplete platforms made of cubic elements, glitches, and endless blank space around the scene are reminders of its technological nature. Blurring, a desaturated palette, particle and grain effects, smog, and a balance between in-focus and out-of-focus scenes express the organic nature of Forlan's memory remix.

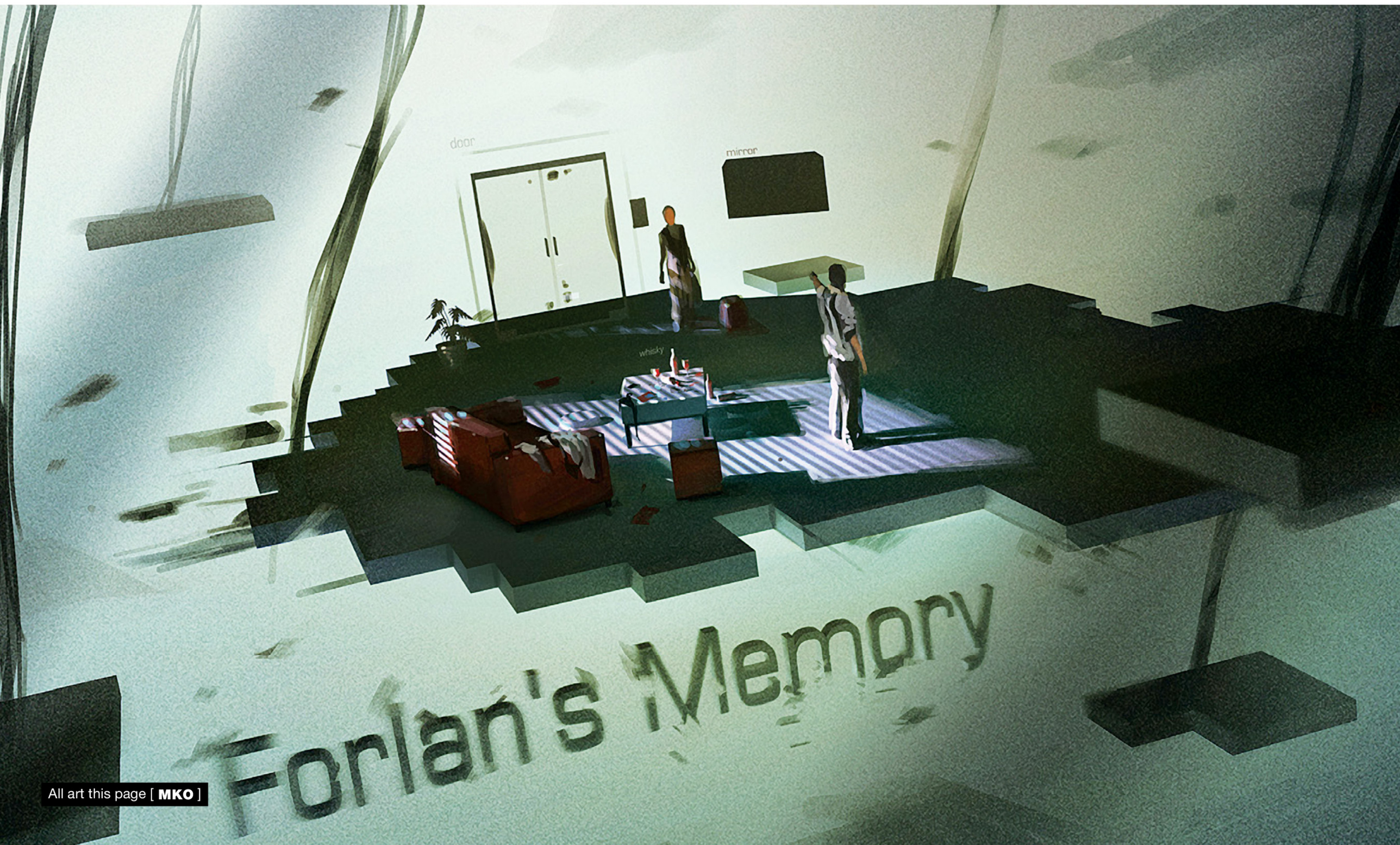
[FAU]

[RCA+BRA]

[FAU]

IN 2056, NEO-PARIS'S AUTHORITIES eradicated the use of firearms, even for policemen. But in Forlan's memory remix sequence, Captain Forlan is playing with one such prohibited relic. The whole sequence is tainted with a neo-noir influence, with this typical broken cop in a filtered, dark atmosphere.

[CBU]



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CHAPTER 7 ↘
Episode 5: Headshot

"A mother's heart is an abyss at the bottom of which there is always forgiveness."

—Honoré de Balzac

Saint-Michel
[PCH]
[MKO]

[MKO]

[PCH]

THROUGHOUT THE WORLD of *Remember Me*, the guiding principle for each design is the addition of futuristic layers over a believable basis. That's where gigantic buildings like the one in the background of this piece come in. Placing an enormous tower amidst Haussmann-era buildings gives the environment a wider, more appealing scope and a greater sense of balance, contrast, and rhythm. This philosophy is also applied to level design, punctuating closed environments with precisely timed wide vistas.

[PCH]

[GSZ]

FROM THE PROJECT'S BEGINNING, the team worked with real maps of Paris, taking advantage of its location within the city to build on existing geography. However, after some early prototypes, it was decided that the gameplay would be improved by applying a greater level of artistic license. In the case of Saint-Michel, the space was scaled down to reduce the amount of time players spend passing through. Each location was developed with an eye toward balancing real elements with the necessary level of creativity to keep spaces realistic while maximizing gameplay potential.

EXIT
13:42
WELCOME TO YOUR SUITE
Croques au Jain Moisan
Auvergnat 8,50
Montagne 8,50
Berger 9,50
SUITPAY
[PCH+MKO]
[PCH]

[PCH]

IN ADDITION TO CREATING DEPTH and rhythm in an environment, layering contrasting scales throughout a world also influences how players perceive new locations. Having established a sense of the typical Haussmannian building scale, it's easy to imagine how massive these partially hidden dams must be, even though they're lost in fog. Suggestion, rather than showing everything, is an important visual weapon.

[MKO]

[PCH+MKO]

[PCH]

[PCH]

[ABR]

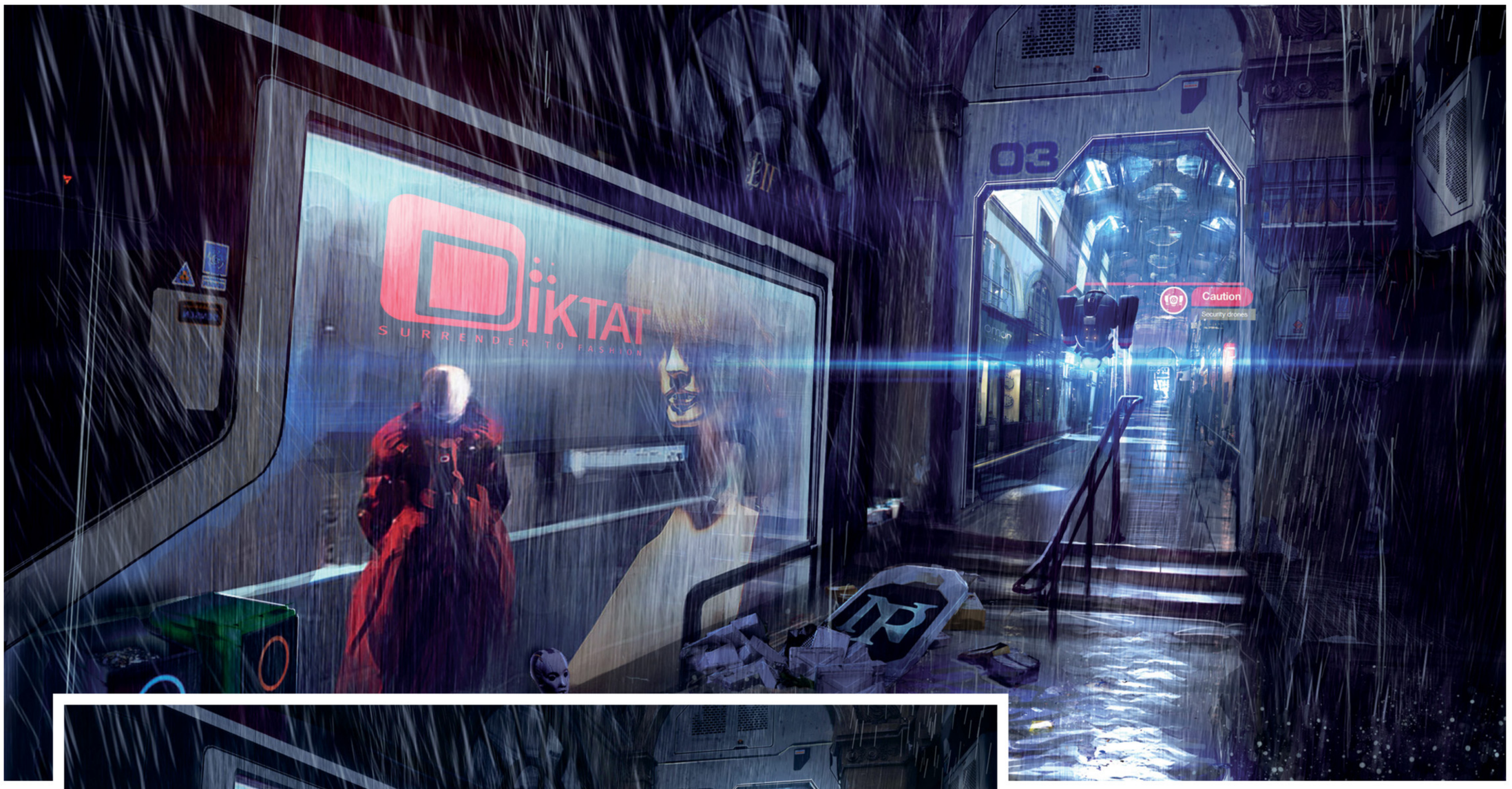
[MKO]

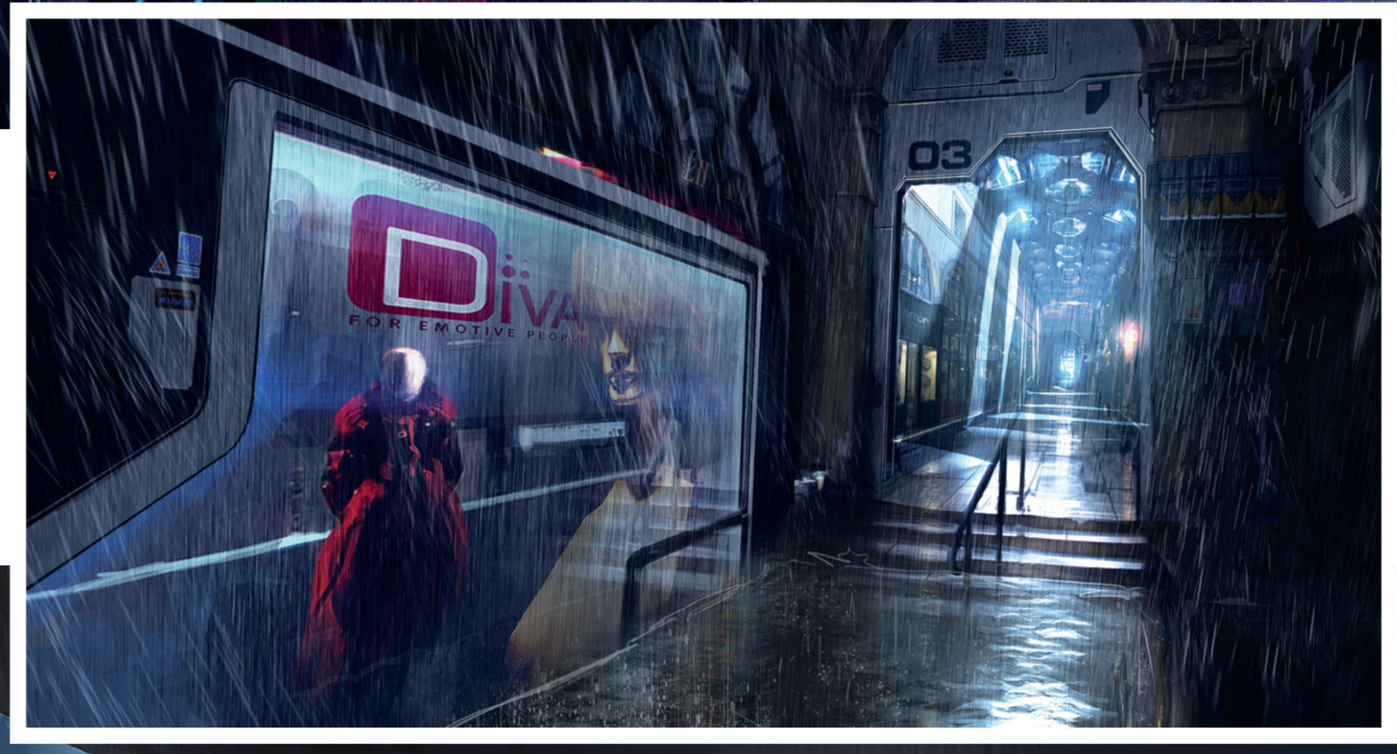
[PCH]

LIGHTING

No matter how detailed and beautiful the environments, buildings, and props, it's during the lighting stage that a setting is brought to life. When the back and forth between environment artists and concept artists is finished, the lighting artists add the final touch, dealing with graphics-engine constraints and possibilities in order to enhance the scenography to look its best. Light interacts with and intensifies colors, and both are key tools in helping players determine which elements are a setting's focus and discover the path they're meant to follow.

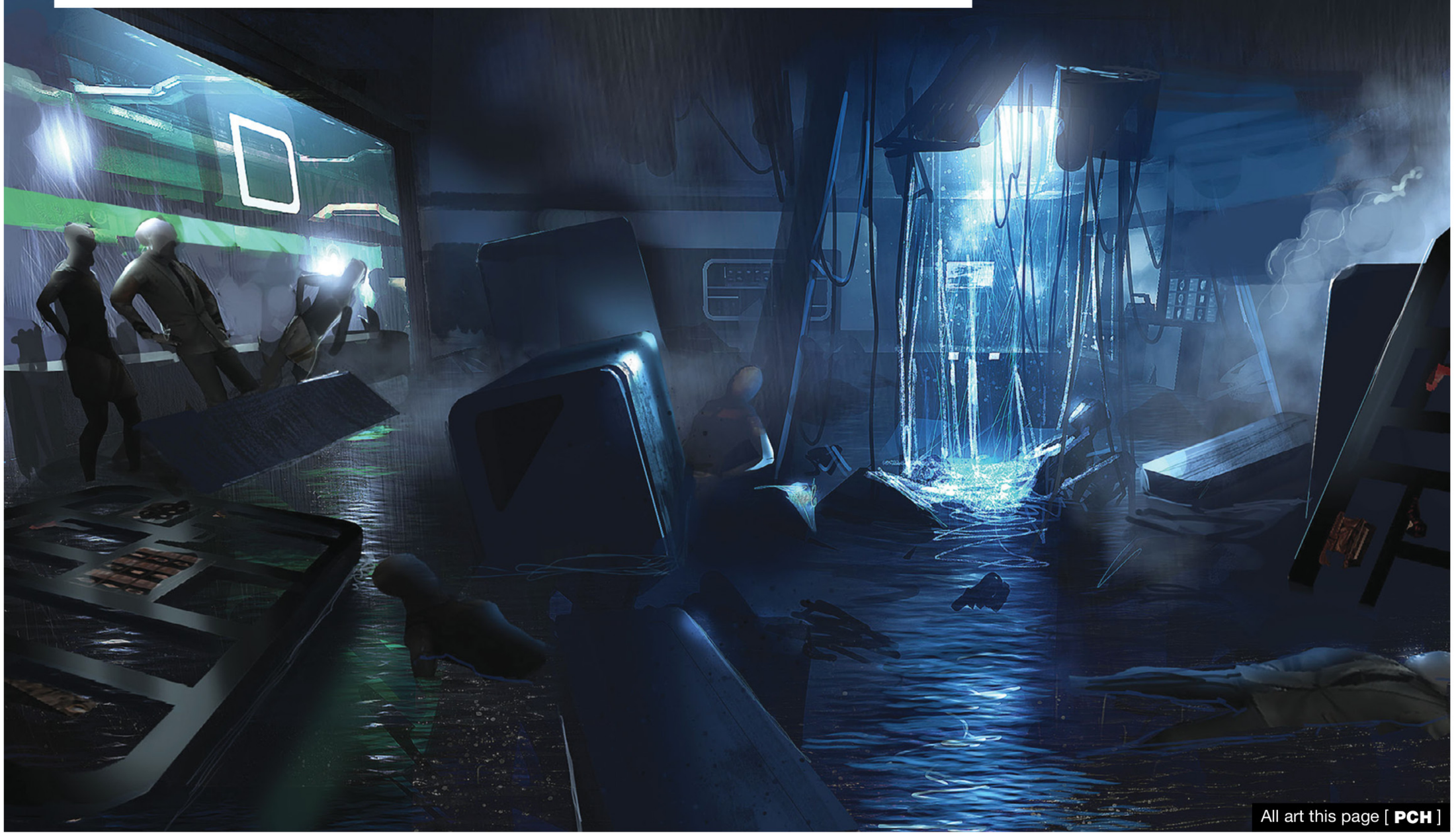
[MKO]





COVERED STREET

In this episode, Nilin returns to areas she's visited earlier, but since then a dam has exploded, raising the water level and flooding everything. Mid-Paris streets are now inundated with floating garbage and look dramatically different. This previously welcoming covered street is transformed into a dark, wet tunnel.



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WE WONT FORGET YOU
Status:
Processing Power: 5000/7000 pp
Money: 10.000 EUR
Hack Experience: 2250/5000 HXP
[PCH]

MID-PARIS APARTMENT

Much as a sense of Paris's history was retained in the streets, interiors like this apartment needed the same approach. Contemporary elements like the parquet floor and molding anchor the environment, keeping it recognizable and, most of all, believable. This living room was converted into a 2084 space by carefully adding a few futuristic details: reality-augmented displays and a big screen on a wall convey the effect perfectly. In 2084, a fork will probably still be a fork, so it's not necessary to re-create absolutely everything to get convincing results.

THERE ARE NO FLYING CARS or spaceships in Neo-Paris, but flying threats like this gunship build on enhancing the idea of surveillance from the sky and deliver tension in some sequences. First iterations of this drop ship were based on marine mammals like beluga whales. The bold windscreen is reminiscent of the Enforcers' helmets. A combination of screw propellers and variable-geometry propellers and give it a functional look. The animation for this vehicle is a mix of vertical-takeoff aircraft and helicopters, with slightly wild behavior. Finding the right speed was essential to make it look heavy enough.

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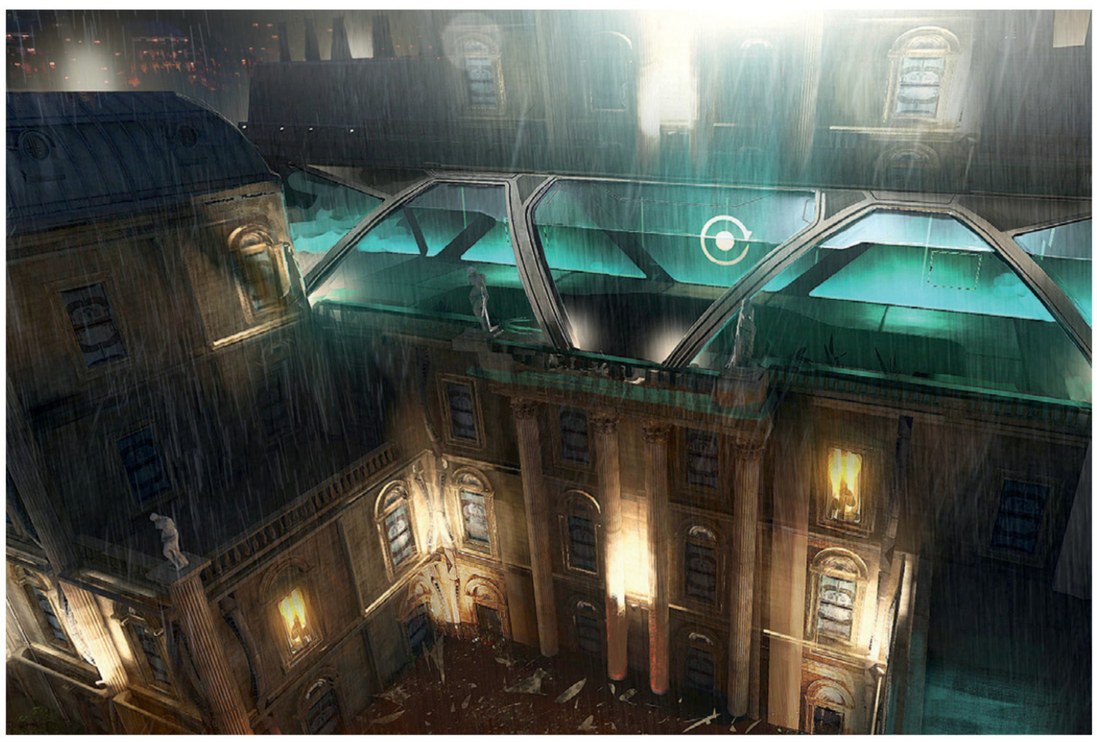
THE COMPANY THAT MANUFACTURES the Sensen technology is called Memorize. In addition to developing the hardware, Memorize also oversees all of the memory transfers that happen over its network, granting it incredible power through its access to personal information and individual profiling. And because this takes place on its own network, there is no watchdog authority. The Memorize logo combines a Big Brother–like eye; a cube, *Remember Me*'s symbol for memory; and a swirling arrow evoking a turntable, or the memory remix.

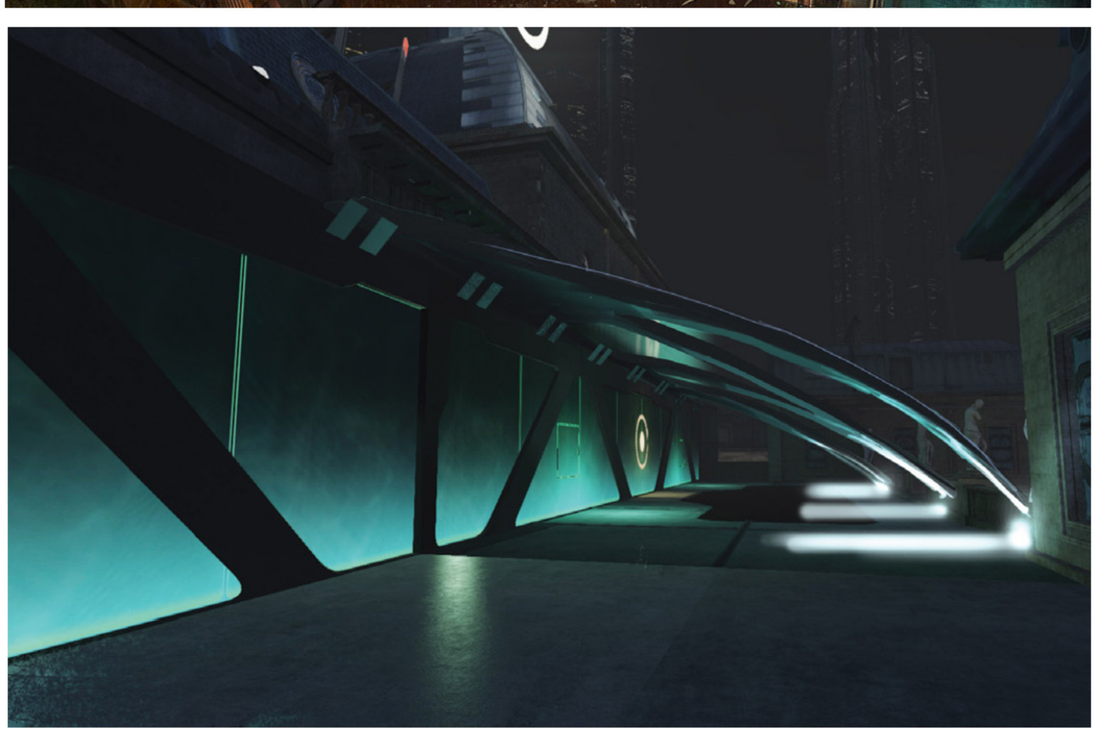
MEMORIZE

MEMORIZE

PRODUCT IDENTIFICATION / DESIGNATION

MEMORIZE ID 0213 // 55





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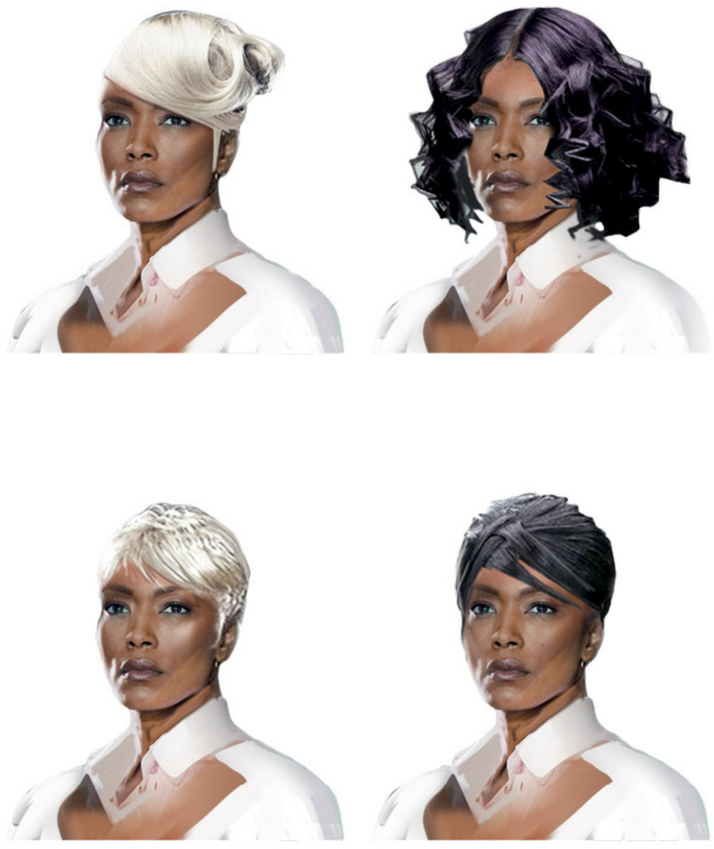
AN AMBITIOUS INFORMATICIAN turned into an implacable businesswoman, Scylla wears a stark white jacket and dress, emphasizing her role as the Memorize CEO. Black-and-white symbolism echoes in her look, where little skin is visible except for her heart-shaped cleavage, possibly suggesting she still has some strong maternal feelings.



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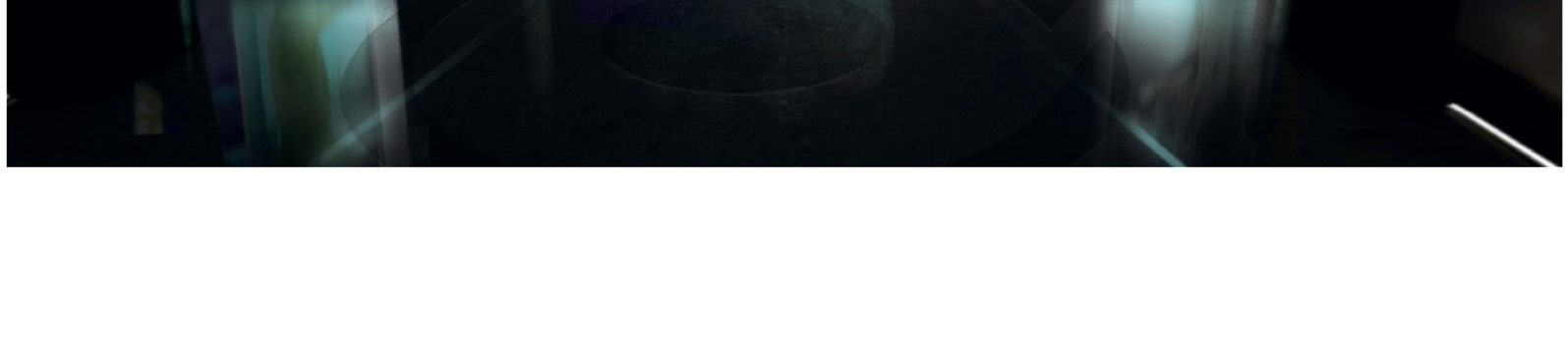


PROSTHETIC LEG

Scylla lost her leg in a car accident, and she carries inner pain to match her physical scars. Her replacement leg is elegant, melding a pearly white techno look with an organic shape. Her dress shows off this leg as an unforgettable reminder of her past.

[FAU]

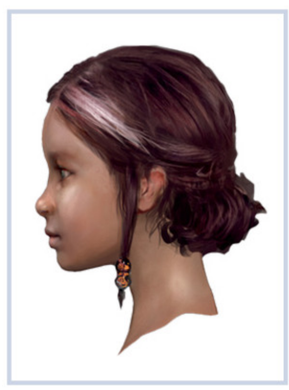
[BRA]

PAINFUL MEMORY

Scylla's memory remix sequence takes place just before her accident. Roads and urban environments are suggested through light speed lines and blurry shapes. Even the road is represented only by a partial section, while the car itself is an exploded view. This isn't the real memory but a digitized version of it.

[MKO]

[YLE]



[MKO]

[GJA]

[GJA]

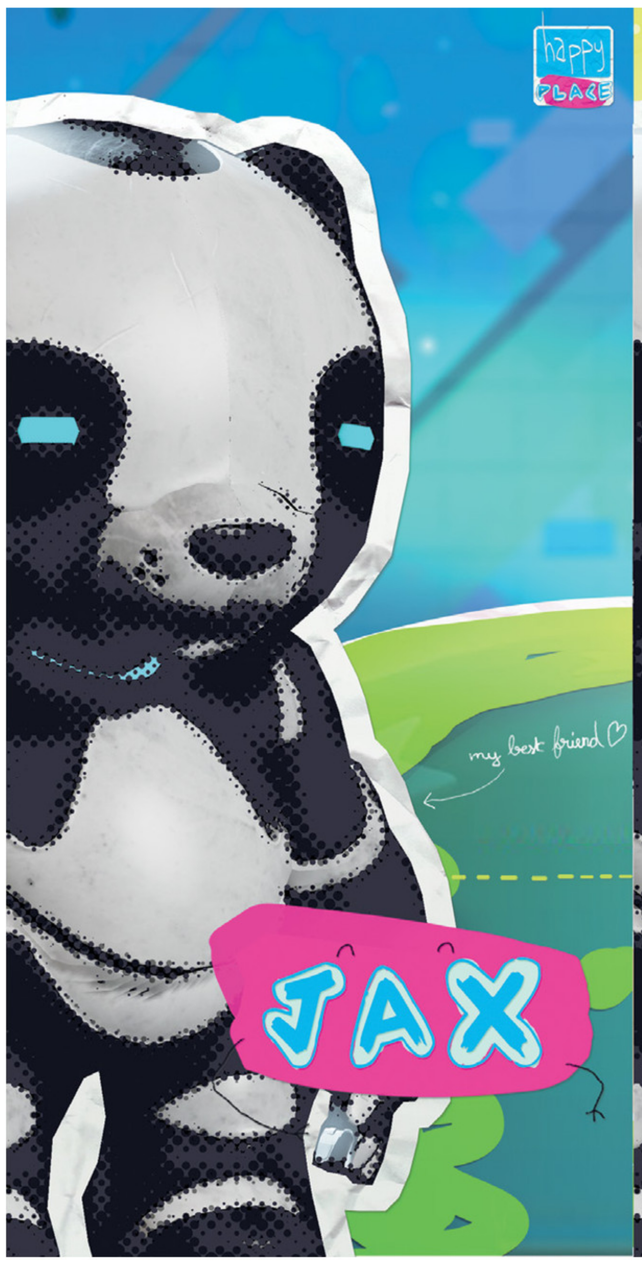
NILIN AS A CHILD

The challenge in working on Nilin as a child was keeping her immediately recognizable, but also creating a funny and adorable child. The link to adult Nilin is mainly in her hairstyle and her specific streaked locks with their black-and-white color scheme.

[BRA]

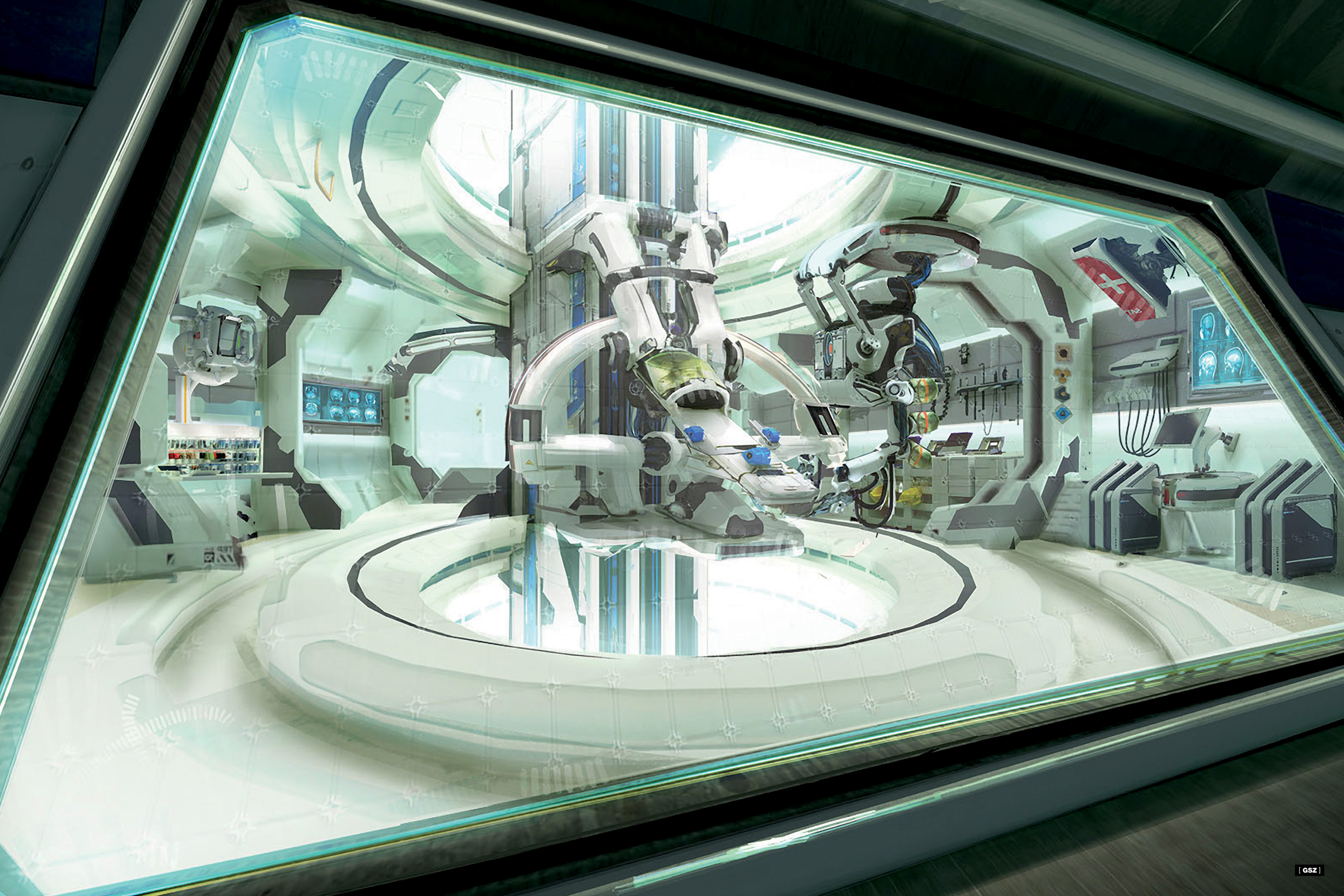
JAX

Nilin's panda robot, Jax, has a significant symbolic place in the story line, as he reflects an important turning point in Nilin and Scylla's past.



CHAPTER 8 ↘
Episode 6: Rotten Core

"Our only truth is our sorrow."
—Alphonse de Lamartine



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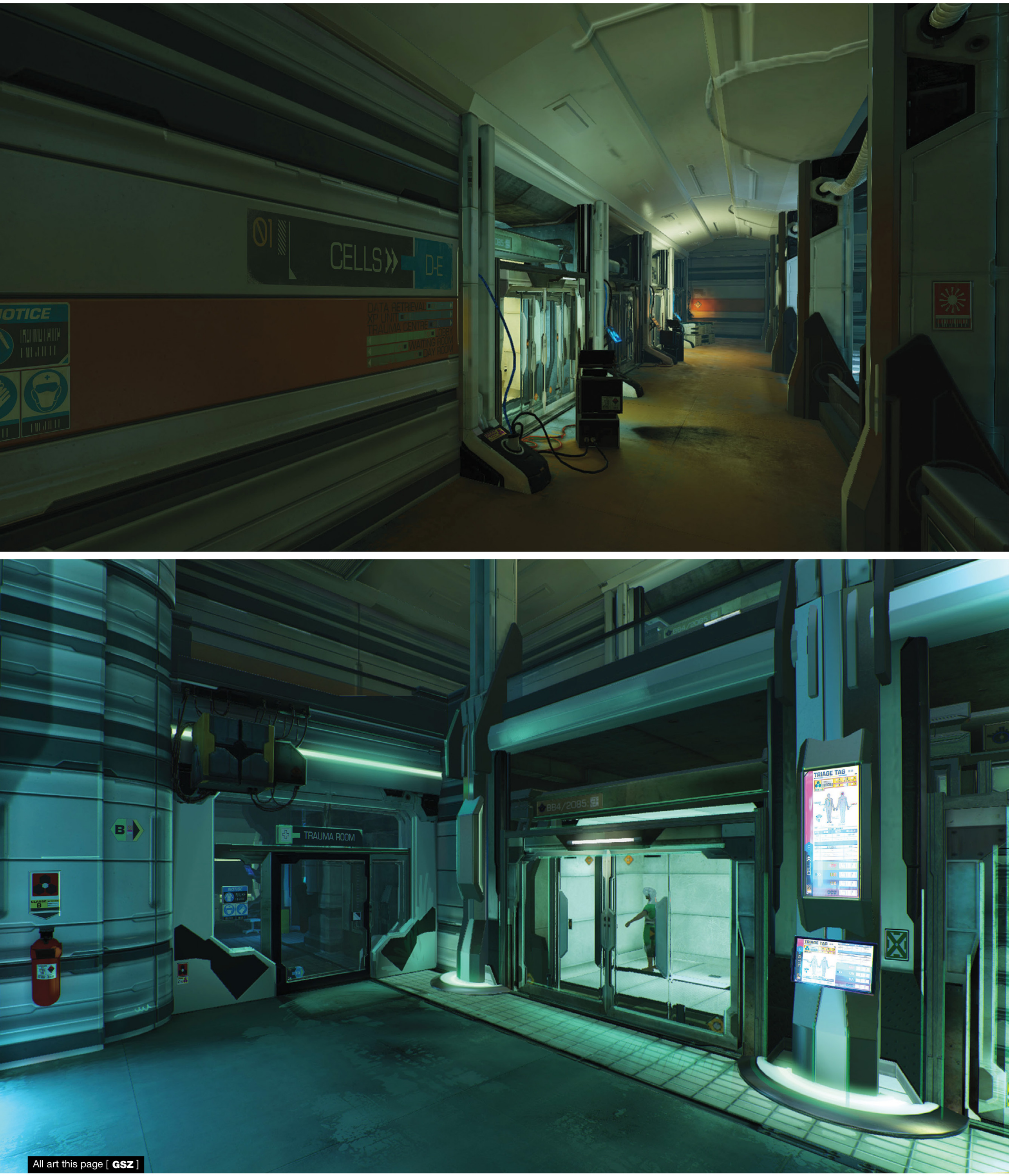

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All art this page [**GSZ**]

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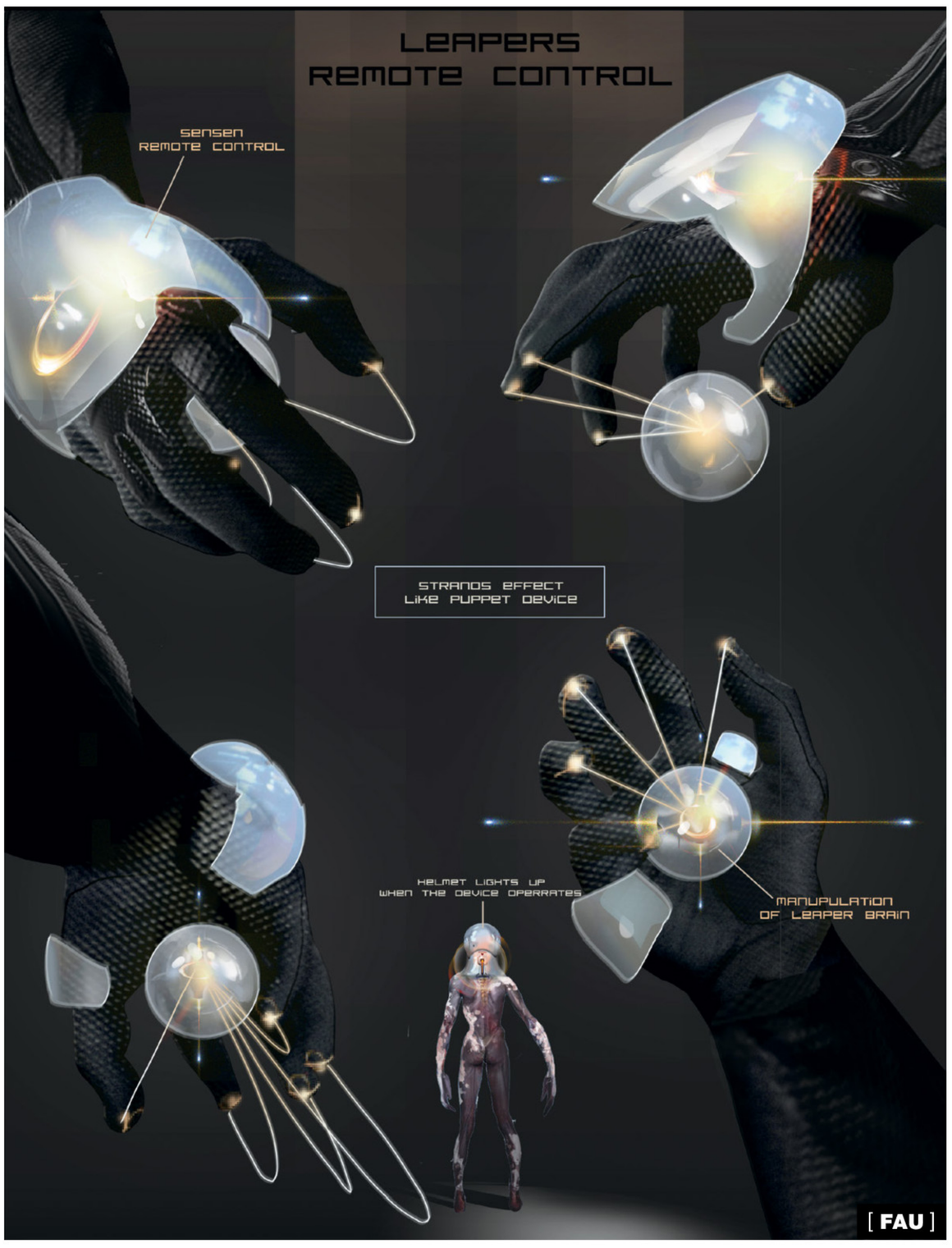
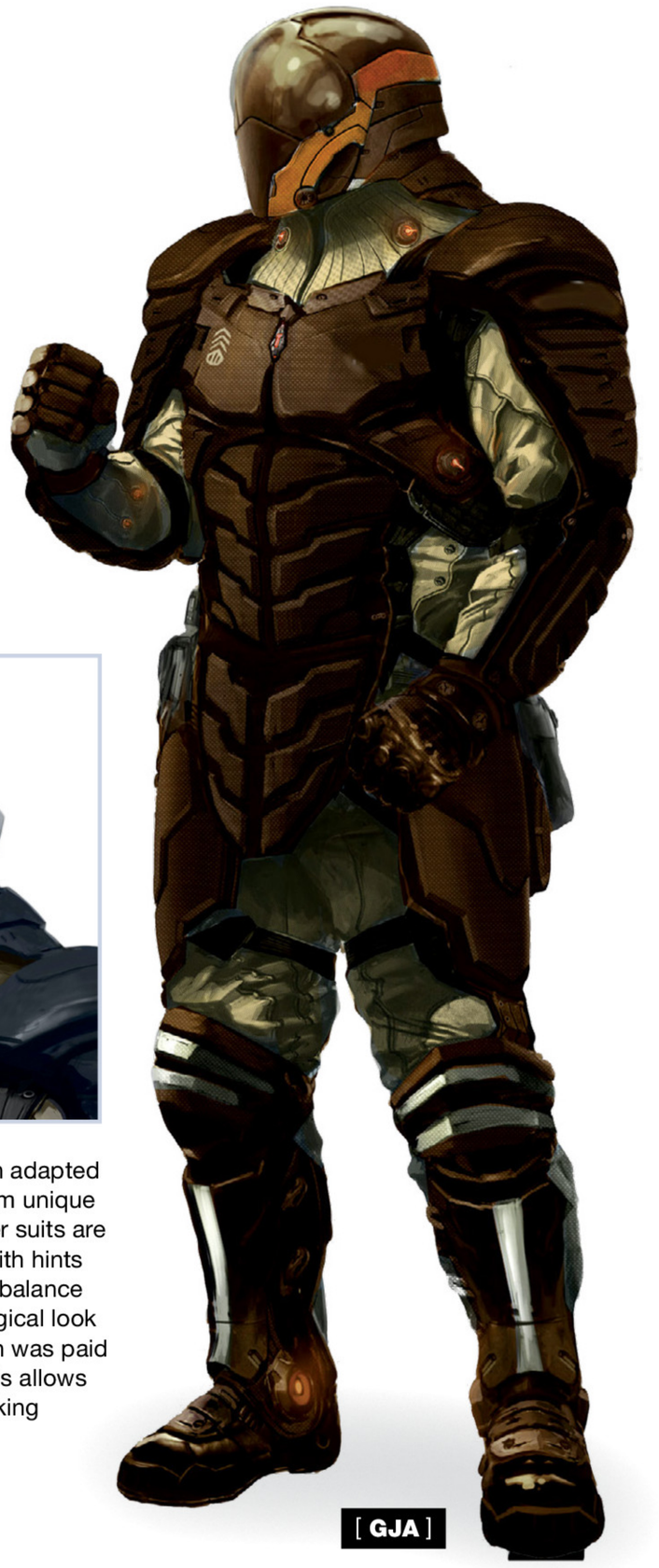
LEAPER RECONVERSION

The Reconversion Program is part of an attempt to control and use Leapers. The egg-shaped helmets they're wearing are similar to those used on Bastille prisoners for mental control. Their blank, white faces form a sharp contrast with the dark, bold helmets of the Enforcers.



ENFORCER SUITS have been adapted for different areas by giving them unique color schemes. Bastille Enforcer suits are mainly clear and dark brown, with hints of orange. The overall look is a balance between an attractive technological look and a functional build. Attention was paid to how the helmets open, as this allows guards' faces to be shown, making personalization easier.

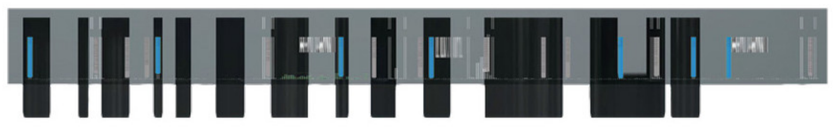


[RCA]

[FAU]

DR. QUAID'S LOOK is similar to the typical doctor archetype, with a white coat, pens in his pocket, and casual pants. A high-tech headset and gloves add the appropriate futuristic touch and foreshadow the development of the Reconversion helmet and gloves. This type of link between different evolutionary stages of the same concept throughout the game is necessary to create consistency and therefore believability.

[GSZ]



THESE COFFINS originally looked a little bit too sophisticated. As they're meant for carrying away the bodies of people judged insignificant, a more raw concept was developed: cheap plastic molded in a simple way. Functionality first.

RESEARCH ASSISTANTS

A white and pale green color scheme was chosen to establish the medical nature of these characters. This universal visual code makes their function obvious, after which it's all about adding edgy details, working on shapes, and choosing the right materials.

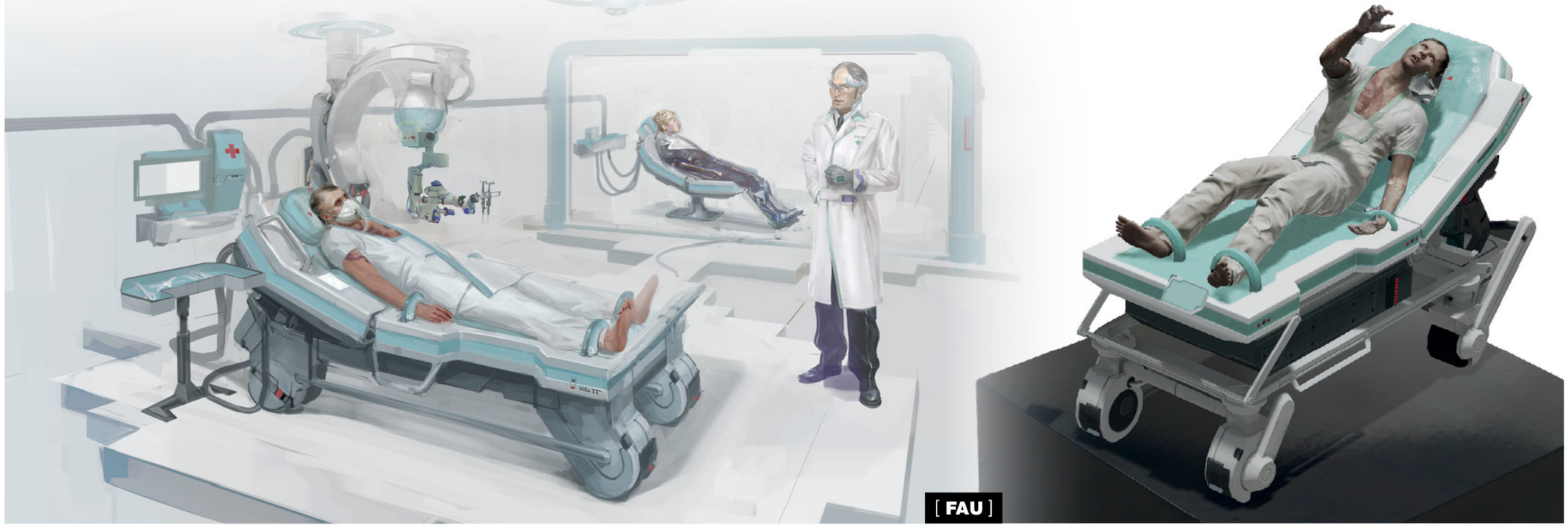
[GSZ]

MEDICAL CHAIR

This medical chair was conceived for the treatment of inmates, and is designed to be reminiscent of a torture device. Hands and feet are immobilized, and an oppressive setup of cartridges and syringes surround the head, keeping the visual focus on the mind and memories. There's also more than a little inspiration from nightmares of dental surgery.

MEDICAL ROOM

This setting appears in the first memory-remix sequence. The medical dimension needed to be obvious and believable, because in this theatrical scene all the background elements are missing or blurry. Everything shown had to be carefully designed.



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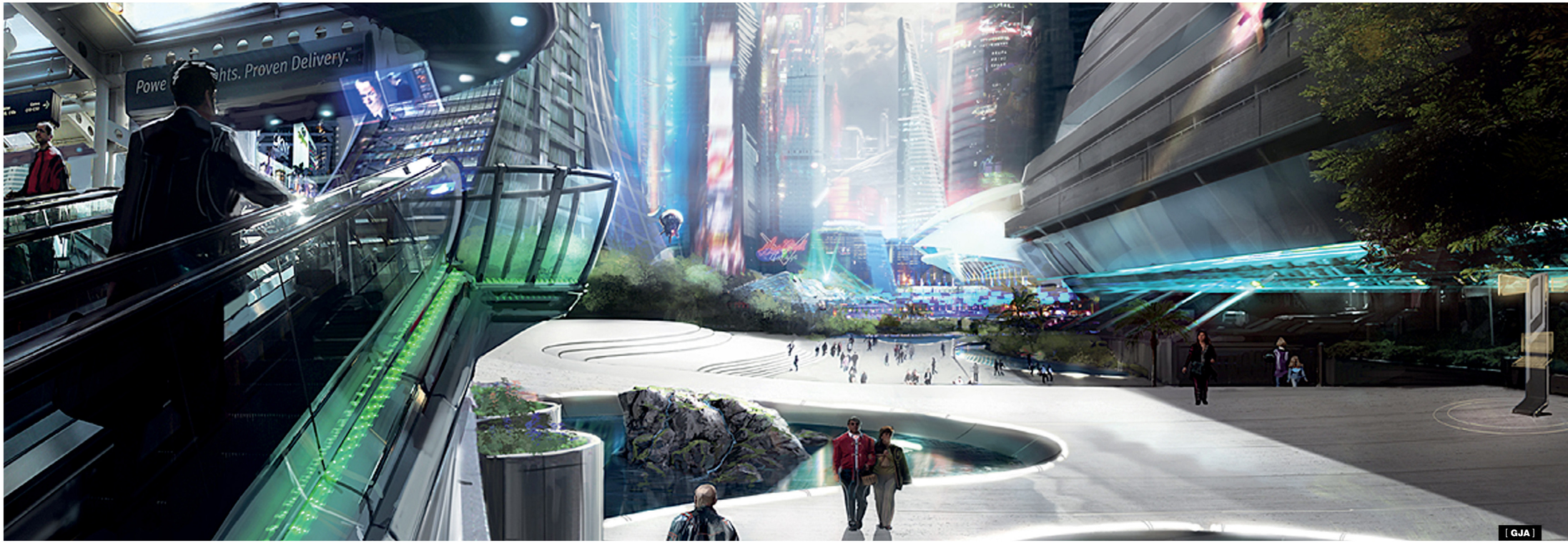
CHAPTER 9 ↘
Episode 7: Paradise Lost

"Humanity is a broken series of free men
irreparably isolated because of their subjectivity."
—Simone de Beauvoir

HIGH-PARIS

Visually reflecting the strong social difference between the Deep-, Mid-, and High-Paris sectors was a huge portion of the team's design work. In opposition to the intricate, chaotic structures of Deep-Paris, the buildings and plazas of High-Paris have bolder curves and plain surfaces. Spaces are wider and are organized more geometrically. During the development process, some of the curves gave way to a mix of strong lines and diagonals in order to visually express the concept of order.



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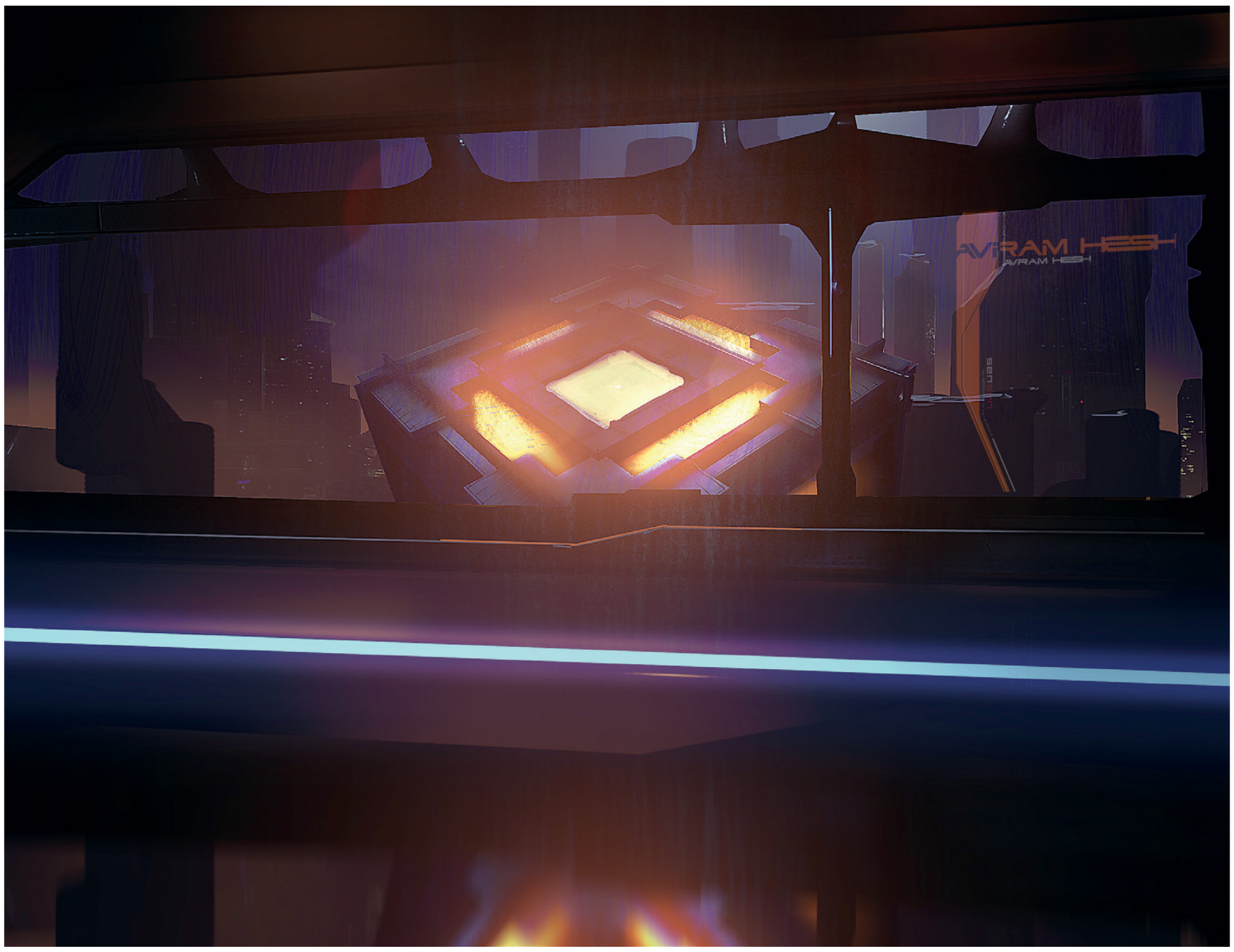

CHARLES'S OFFICE

As the main symbol for memory, the cube motif is used throughout the game, especially as an inspiration for architecture and patterns. Since Charles Cartier-Wells's office is near the game's climax, it's an ideal moment to return to the cube as the main reference. This office was designed as an exuberant architectural composition, with a central cube floating in the middle of three other towers making up Mnemopolis. Each tower is related to the familial triptych of Charles, his wife, and his daughter.

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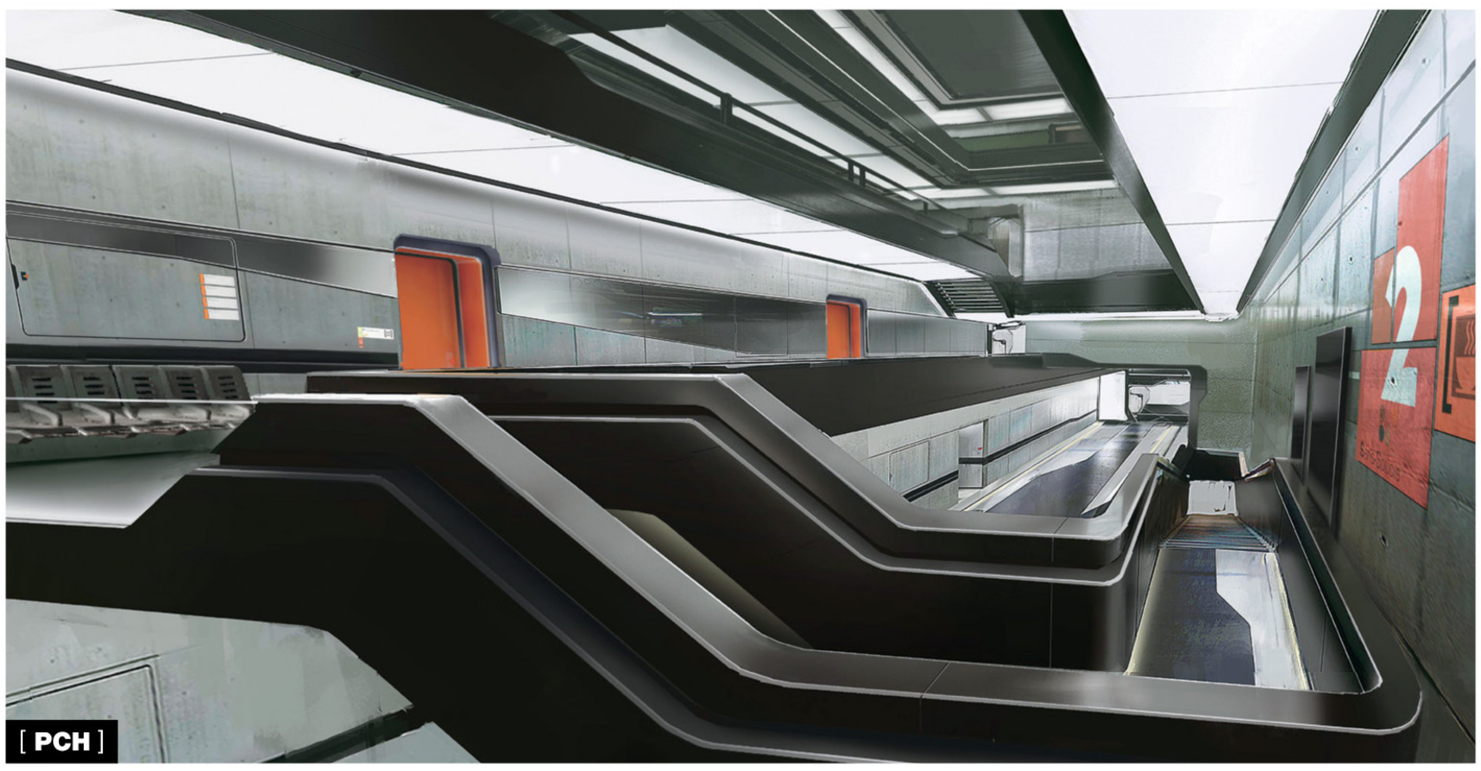
[PCH]

MNEMOPOLIS HALLWAYS

The different levels of the Mnemopolis tower are designed with different color schemes and graphic signs, in order to maintain a sense of progression. Colored lines underline the path. Technical and administrative areas are black, white, and orange. Orange doors serve as a reminder that the final sections of the game are near. Orange cubes again . . .



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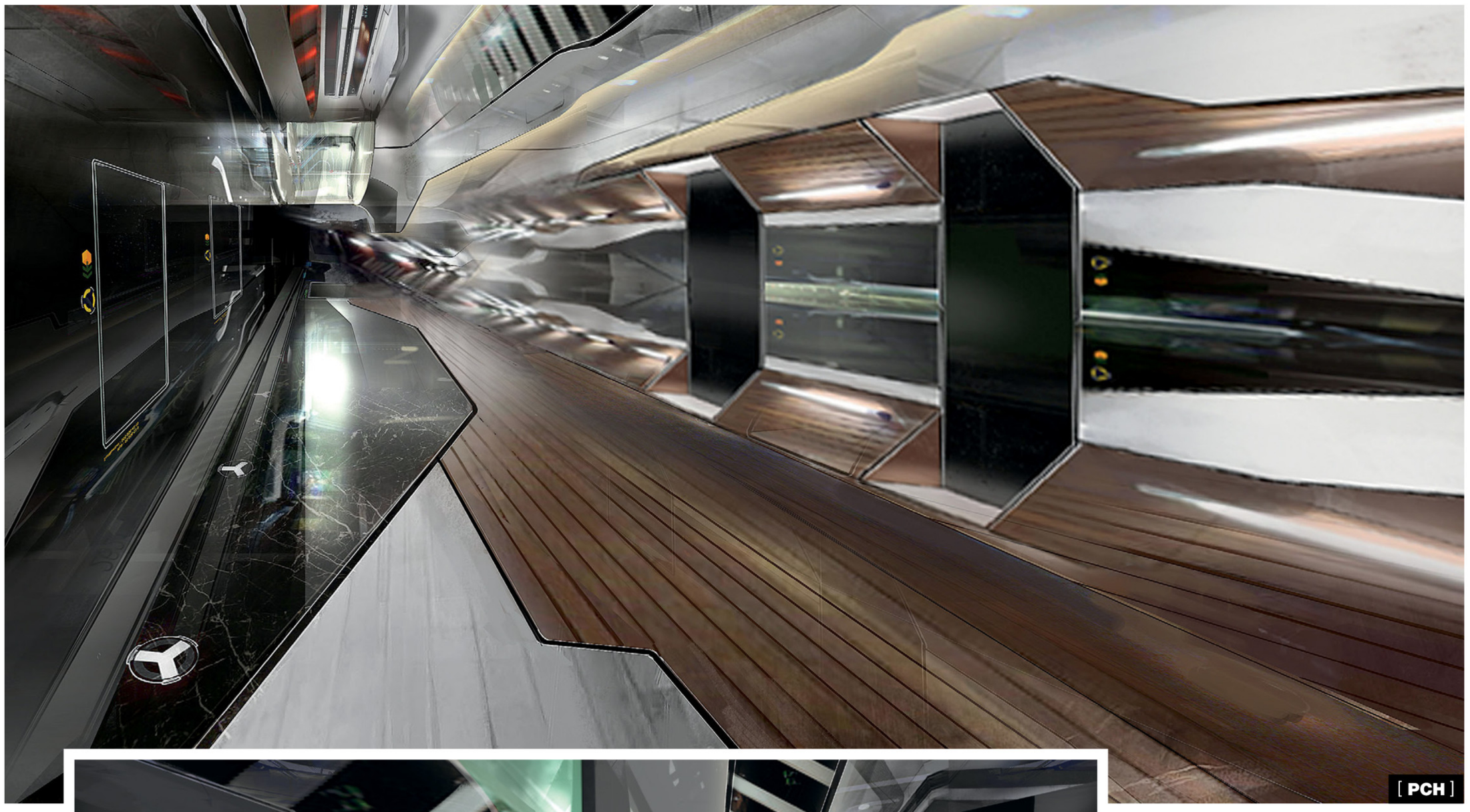
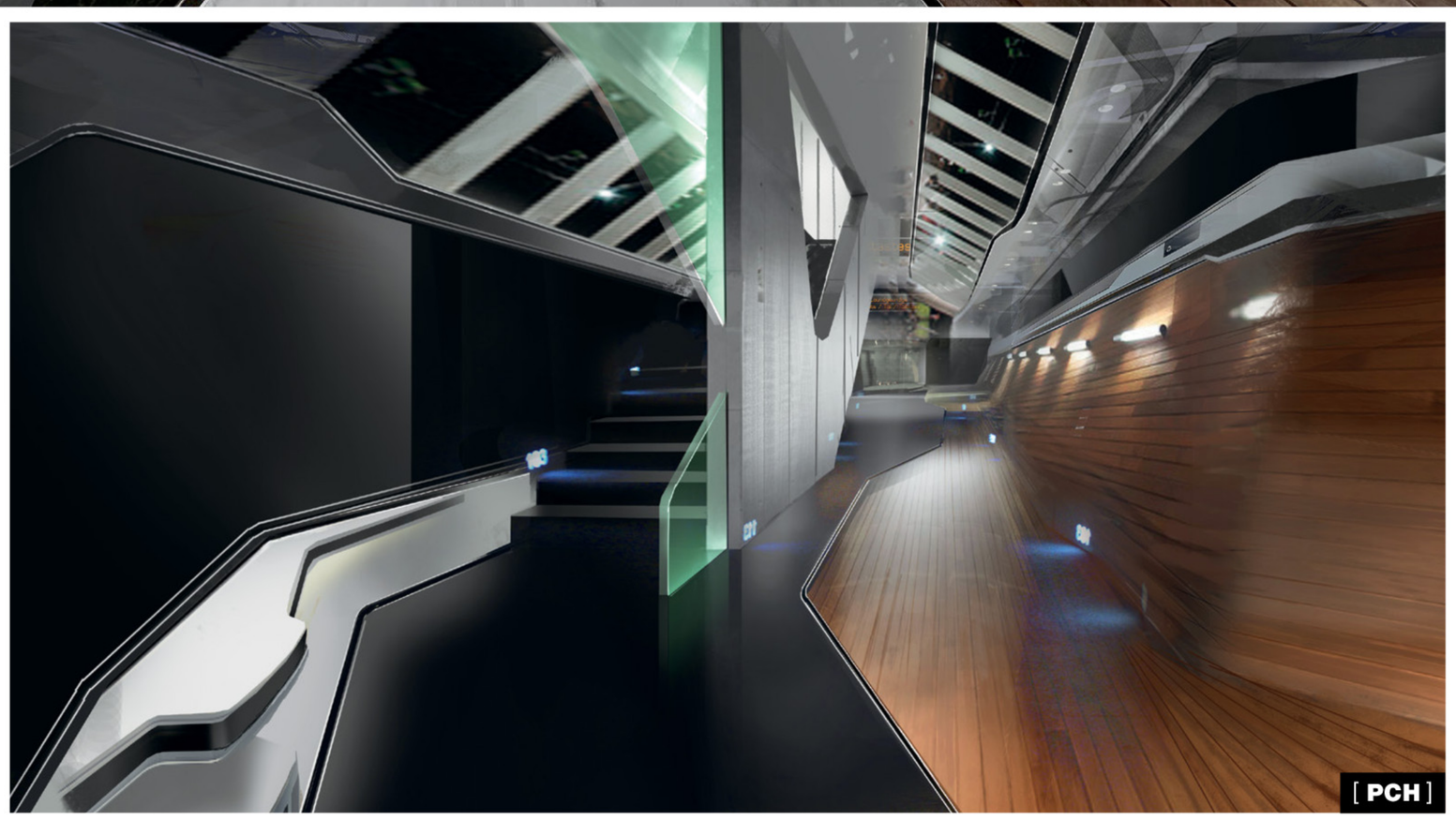
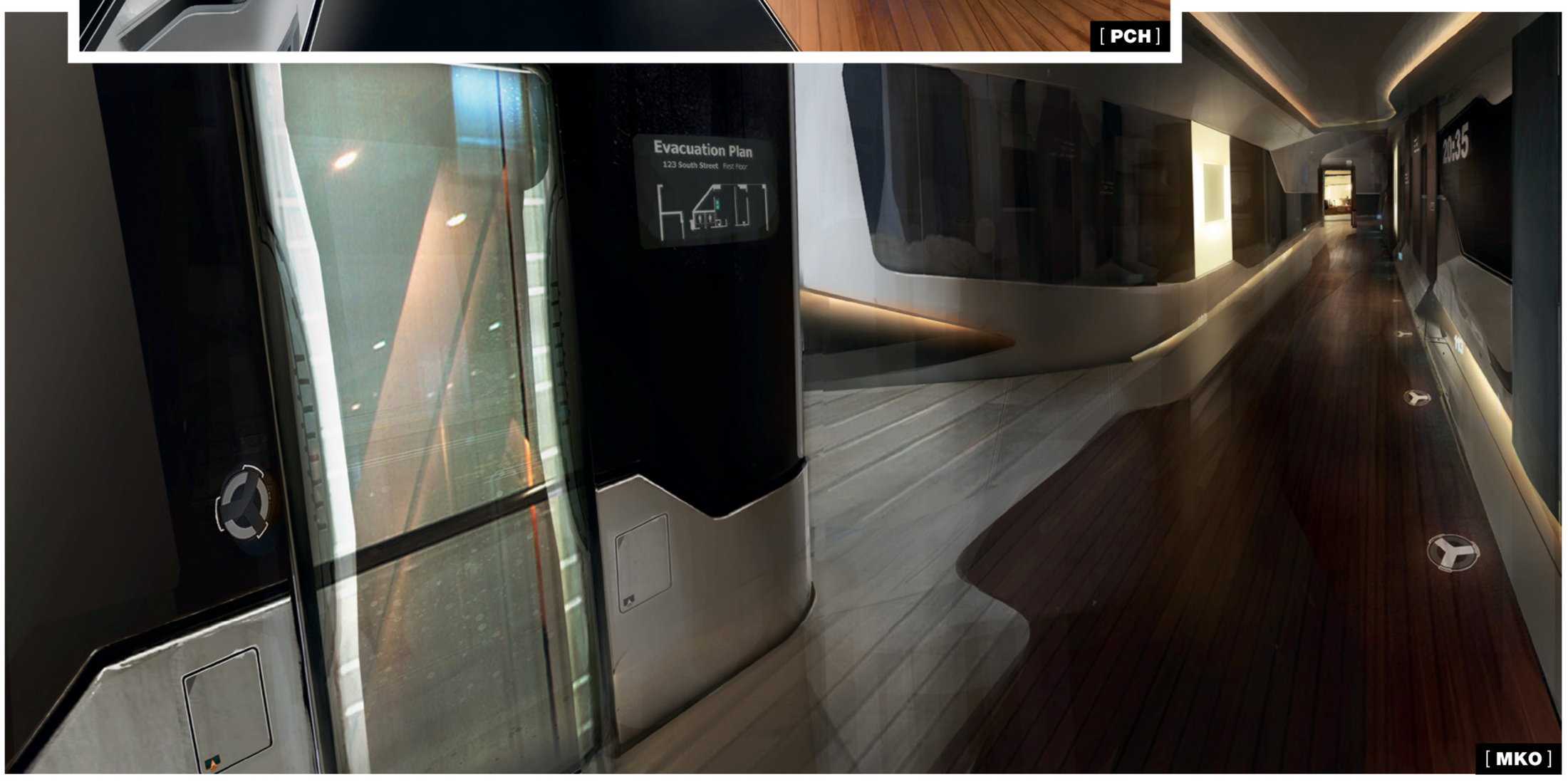
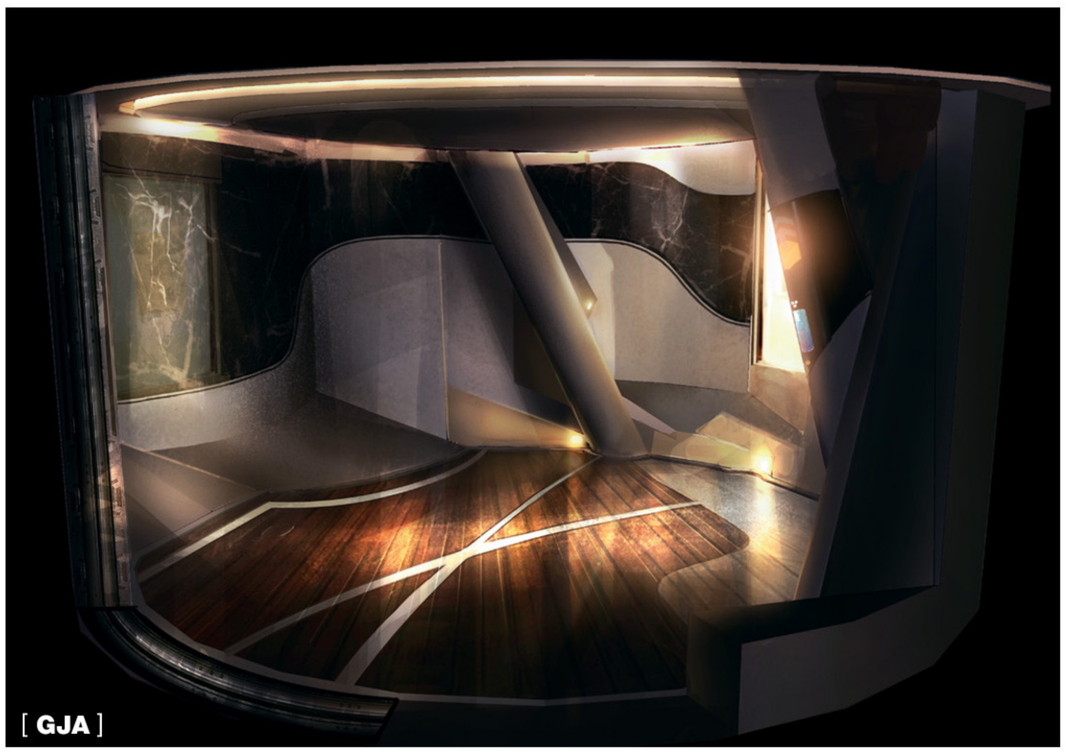




MNEMOPOLIS INTERIORS

Throughout the game, the visual stylization progresses toward more and more geometrical designs. Straight lines, bold surfaces, and diagonals become sharper in High-Paris, balanced by the use of warmer elements like wood floors, carpeting, sculptures, and plants. It should look like a livable environment, not a sterile spaceship interior.





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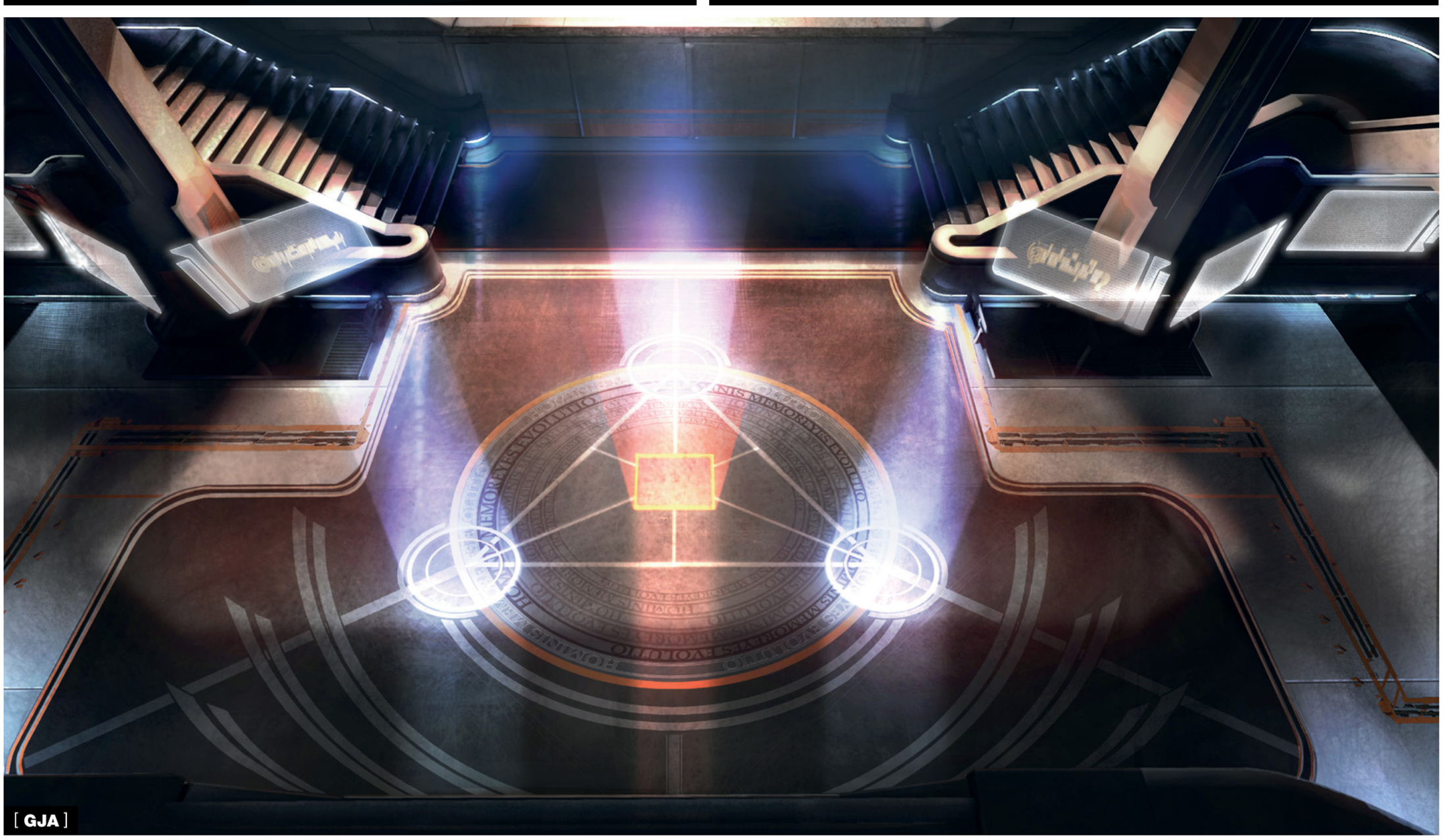

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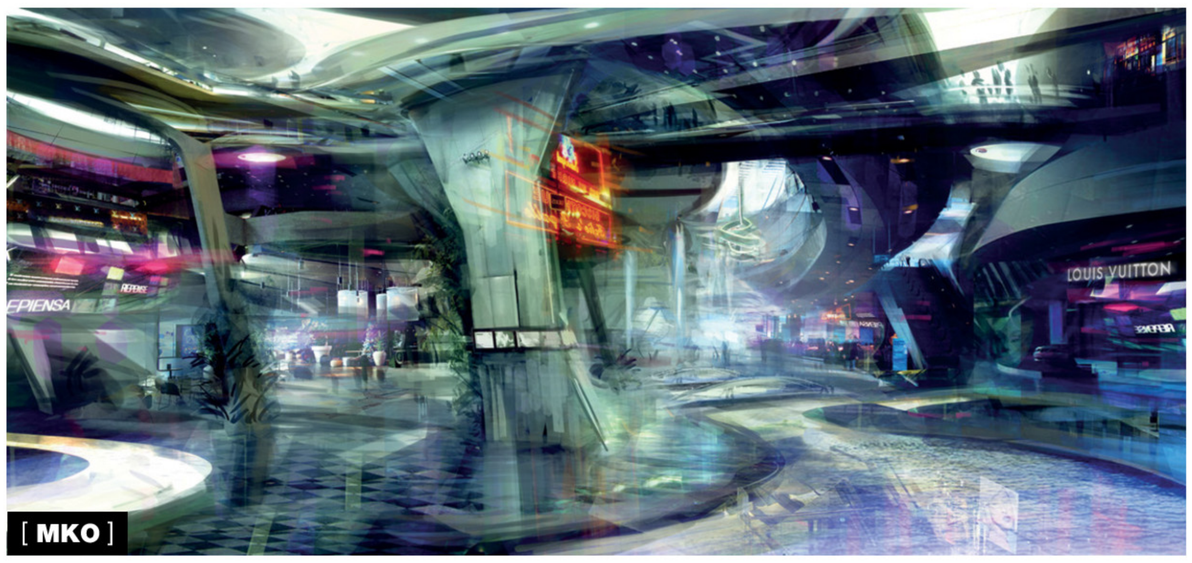

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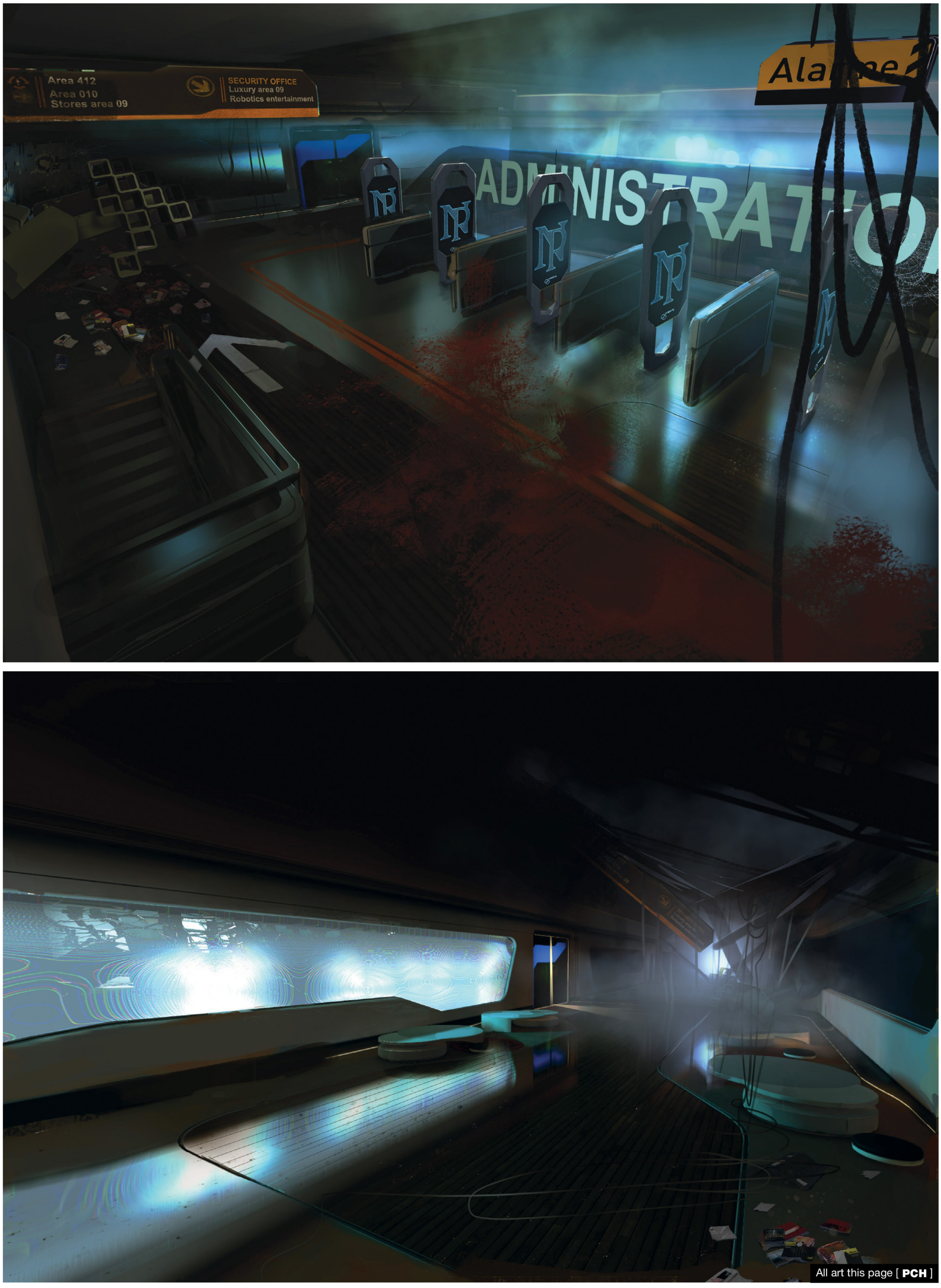

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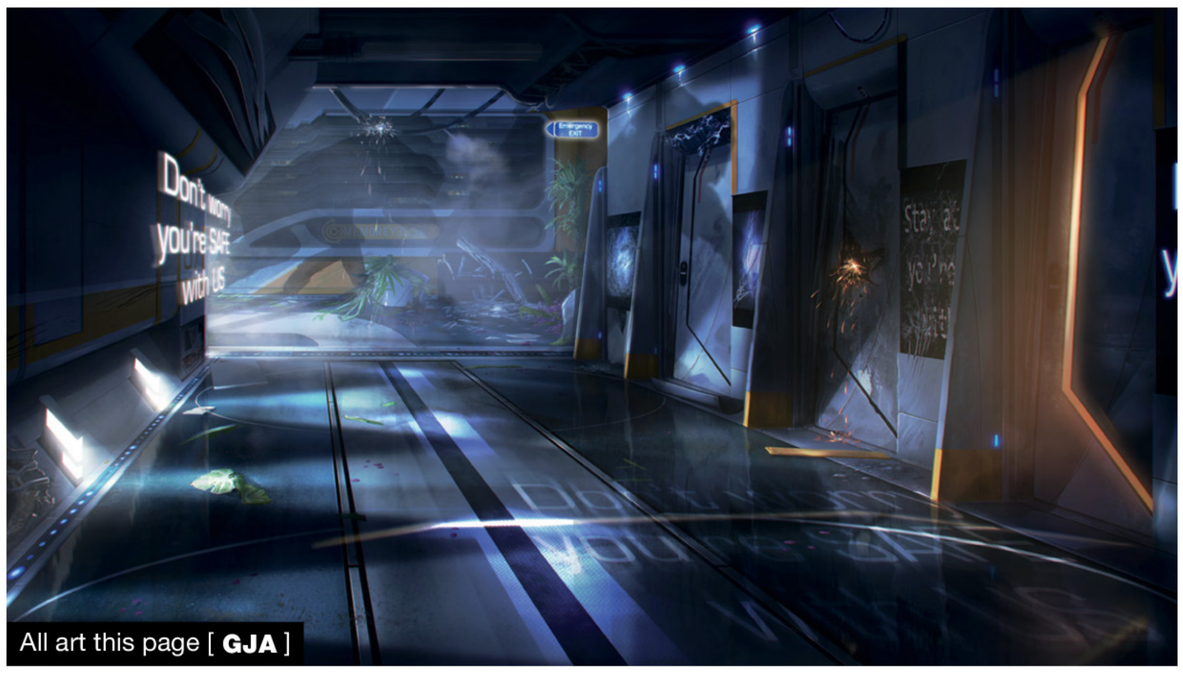
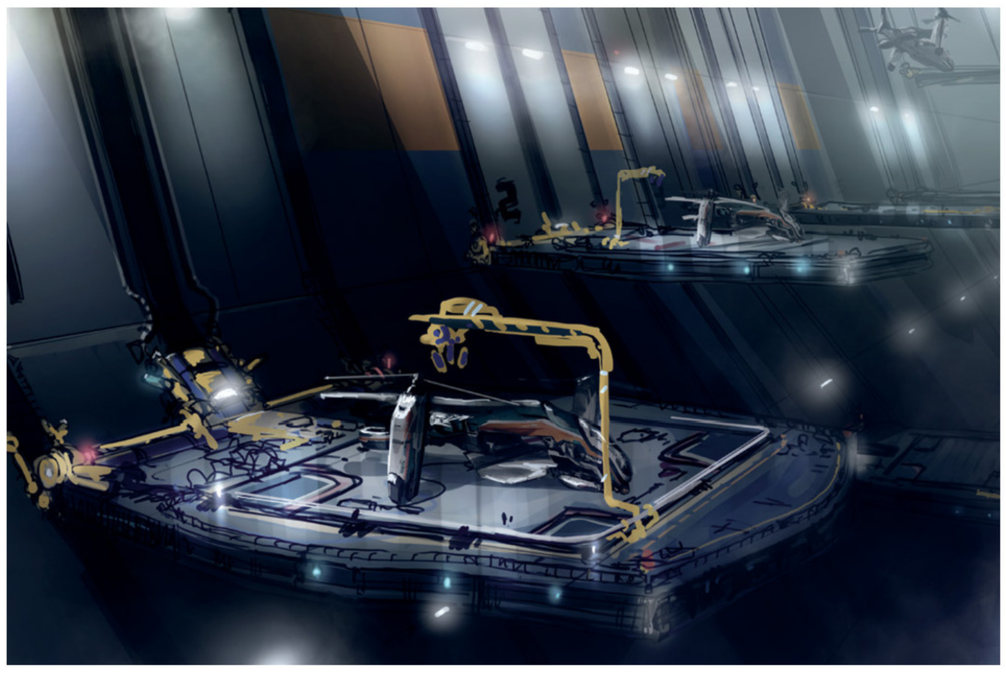
THE DOCKS TO THIS HANGAR open up high in Mnemopolis and are accessible only by dropship. The yellow and blue graphic lines are inspired by real warning signs in modern hangars and adapted into the visual style of 2084 Neo-Paris. Functionality combined with futuristic visual vocabulary were the team's watchwords for developing interesting, engaging spaces.





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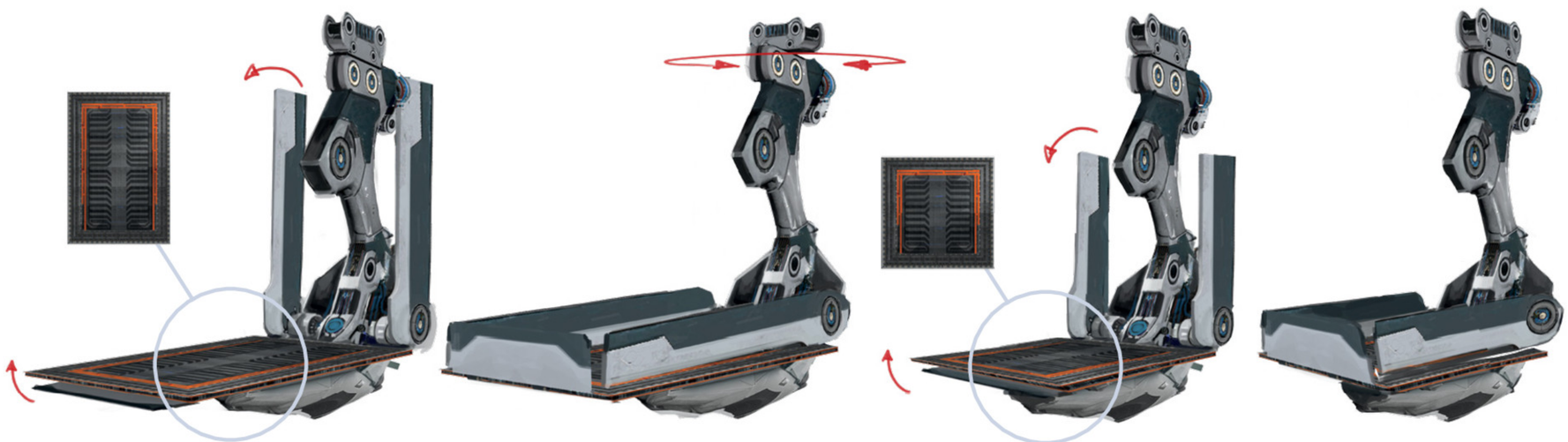

FUNCTIONALITY

Since each concept eventually must work as a 3-D model, thought goes into how cranes, chariots, and other mechanical devices could work in the real world. A focus on details and functionality is the key to creating environments players will believe in.

CITIZENS OF HIGH-PARIS must fit into their environment. Many variations were tried out to find an edgy yet believable look. Too much ornamentation or too many fancy shapes quickly results in clothes that fit better in a space-opera world. Sticking to bolder shapes, silhouettes, and fabrics makes it clear that these citizens belong in Neo-Paris. Matching the architecture's use of plain surfaces, diagonals, and straight lines visually links citizens to Mnemopolis and maintains the feeling of a uniform setting.

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Male High-Paris Citizens

THE TEAM LOOKED TO PRESENT-DAY fashions, as well as prototypes and haute couture shows, for inspiration in designing High-Paris clothing. Paris is well known as a center of the fashion world, and that fact played into the team's approach to extrapolating Paris into 2084. Retaining a French flavor was important, but to avoid an all-Francophile approach to the game, Asian influences were added to lend a Zen feel to High-Paris's citizens.

ATHLETE

The question of how people would really live in Neo-Paris was a perpetual reminder of the details and elements necessary to convey the feeling of a real world. A population wearing nothing but standard suits would appear fake, so the team thought about Neo-Parisians' potential activities and daily habits.

[FAU]

[FAU]

MOURNER

The presence of Leapers striding across Mnemopolis is an immediate signal that something is very wrong. And the contrast between the Leapers and the High-Paris citizens is among the most heightened in the game.

[RCA]

CHAPTER 10 ↘
Episode 8: Sins of Our Fathers

"If any question why we died, tell them, because our fathers lied."

—Rudyard Kipling

AS THE PROGRESSION INTO an increasingly cold, geometric, and solemn atmosphere continues, the environments flirt with graphic design and abstraction. A few carefully chosen elements like statues, marble, and realistic materials make it clear that Nilin hasn't yet dived into an entirely digitized space.

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IN MANY WAYS, DESIGNING the environments near the game's end was about returning to the essence of *Remember Me*'s aesthetic, finding the simplest expression of its visual signature. The project's main symbols are on full display: black and white, with hints of orange, and plenty of cubes. Throughout this section, all realistic or superfluous elements are progressively removed, in order to focus on the main subjects. This leads players, unconsciously, into the final sequence and visually highlights the core of the game: memory and human identity.

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Charles Cartier-Wells

SENSEN

ONE OF THE GREATEST scientific geniuses of his time, Charles devoted his whole life to developing the Sensen technology. Digitizing memories in order to share them and later to heal them was his ultimate humanist dream. He developed the original control glove that anticipated Nilin's hunt glove. Like his wife, Charles makes a flashback appearance in the story, and like her he's first seen in casual clothes. As the central figure behind the Sensen, his look is naturally built around black, white, and hints of orange.

[RCA]

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MEMORY///{{{#~~~#[
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H3O

SENSEN

THE FINAL SEQUENCE takes place in Nilin's own Ego-Room, where she faces a huge digital entity called H3O. His design is based on human anatomy, as he's in many ways the result of all of Neo-Paris's citizens' memories, a kind of humanity 2.0. H3O reaches a gigantic scale, and at a closer look is made of an aggregate of hundreds of thousands of small cubes. A gigantic Senwall shape on his neck confers him with a godlike presence as he invades the Ego-Room. His face was conceived as the synthesis of a multitude of different male faces, resulting in a single, symmetrical, quite perfect face. His weak spots are shaped like Senwalls, and each is linked to one of his floating platforms.

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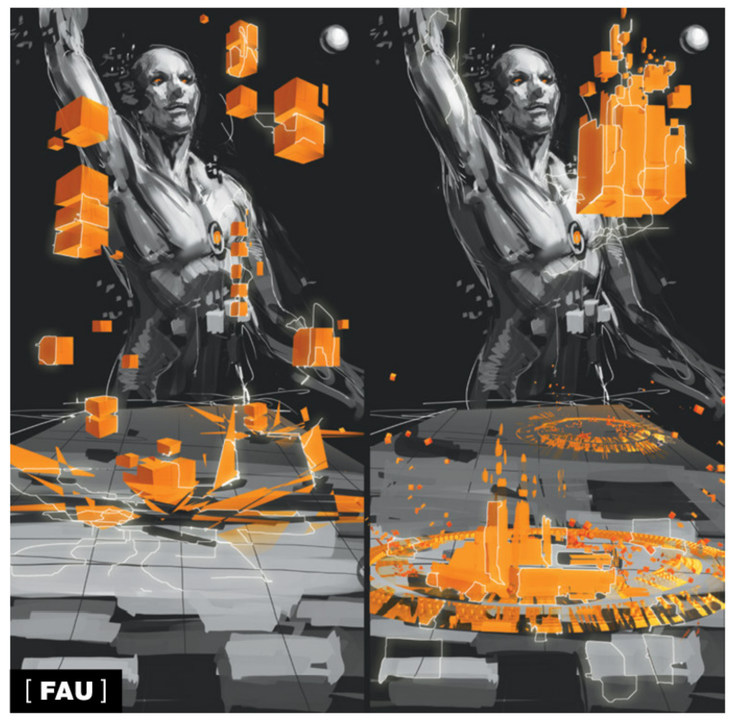
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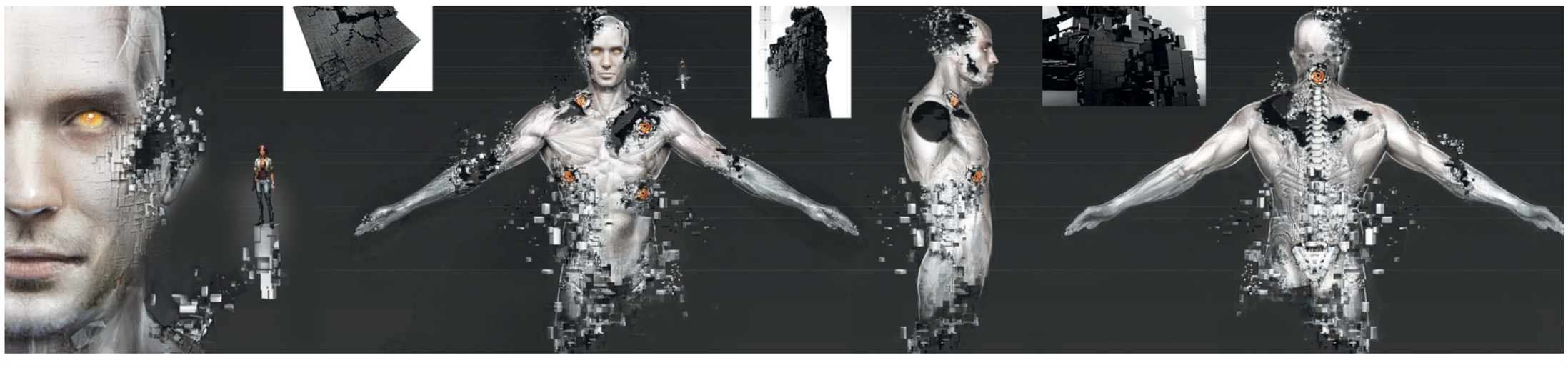

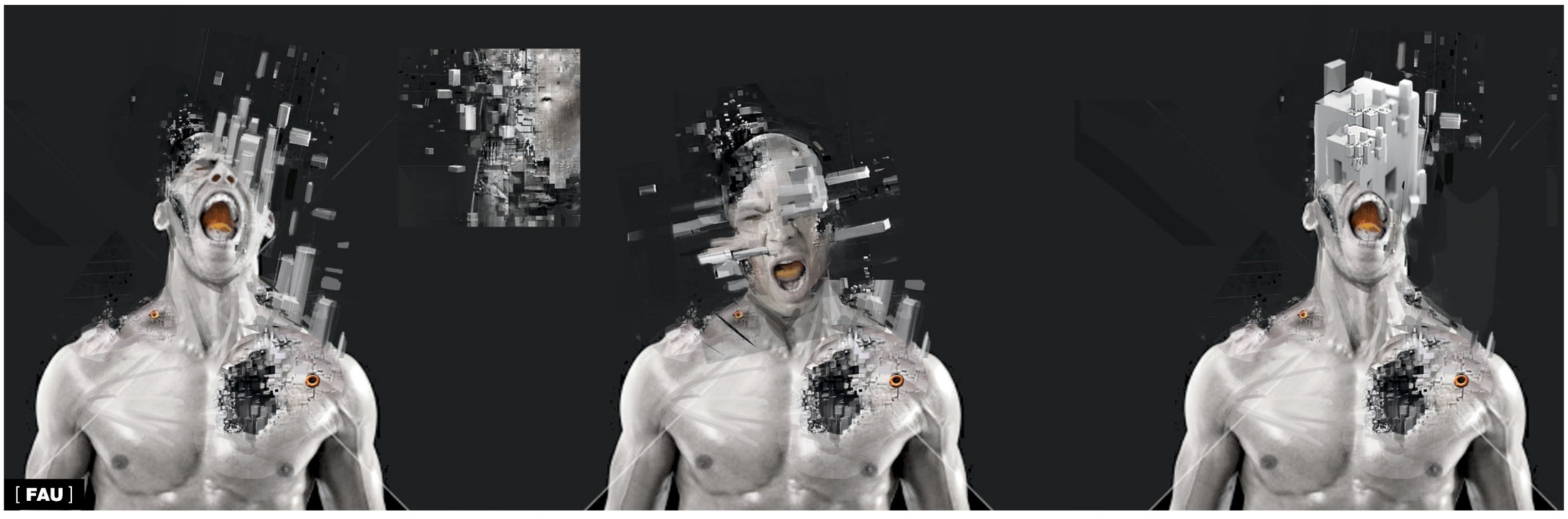
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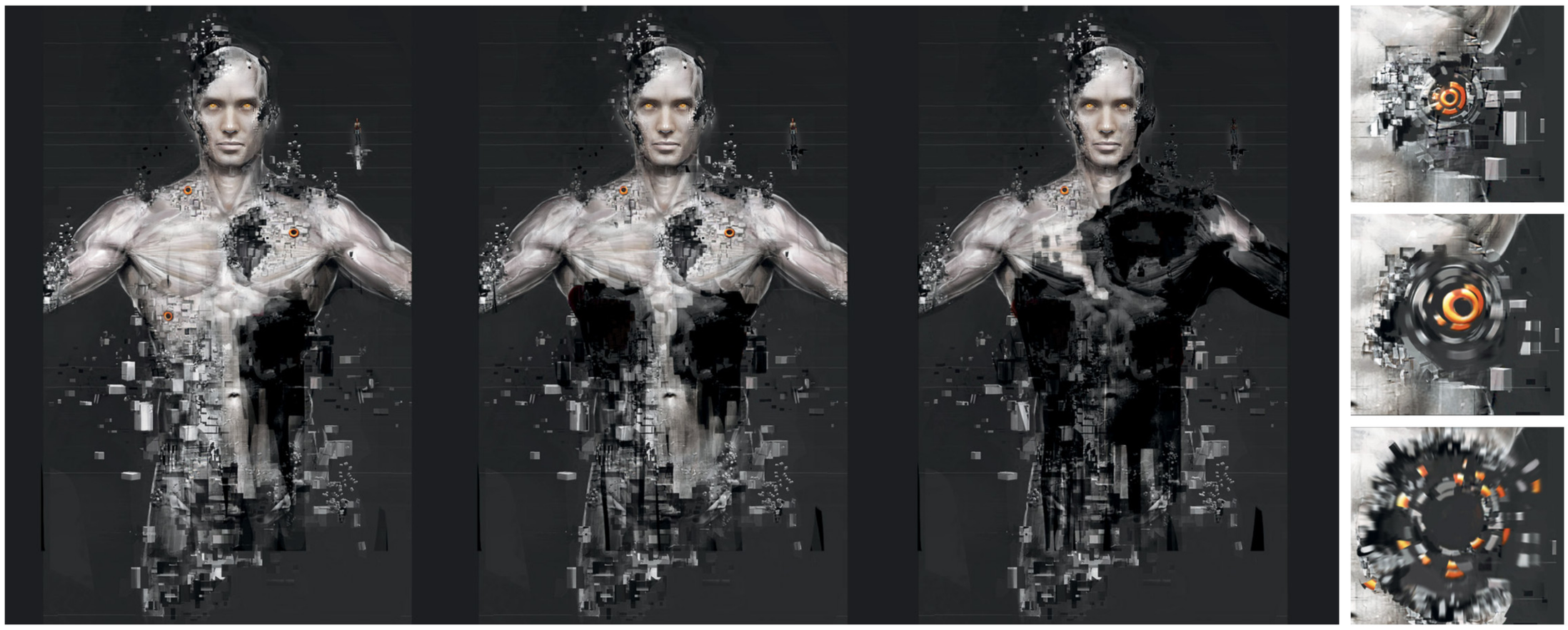

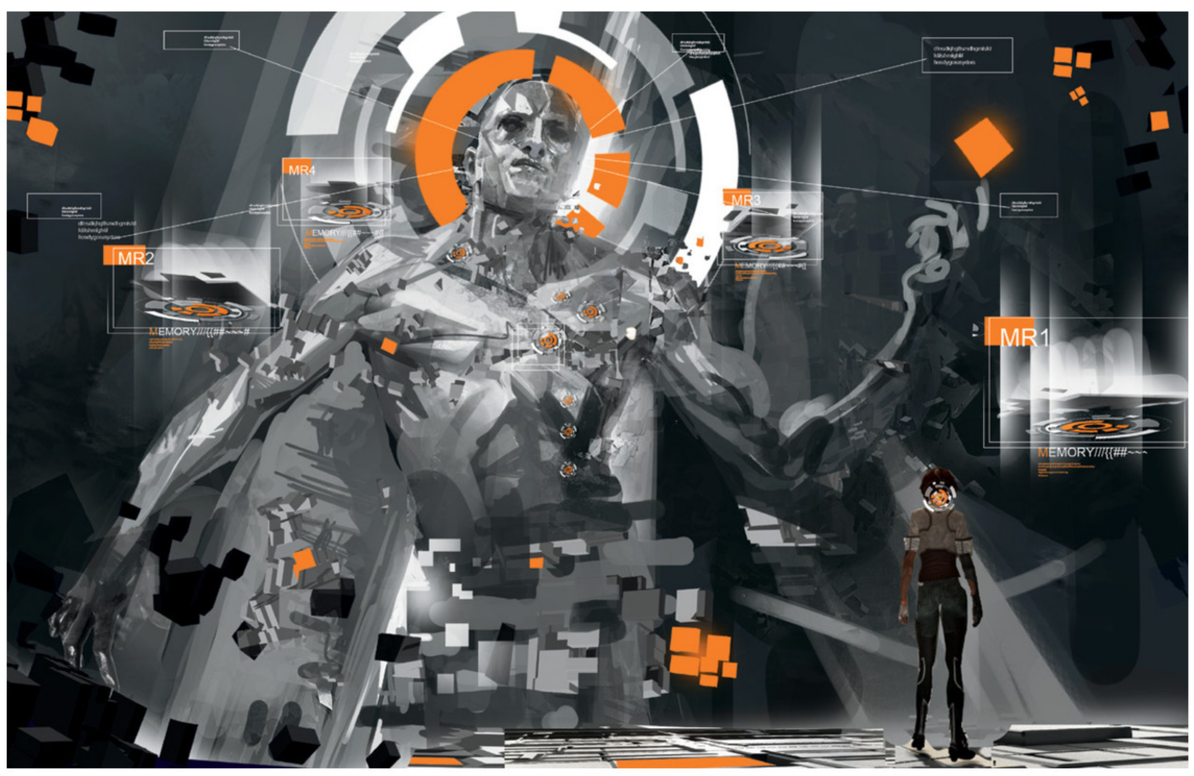

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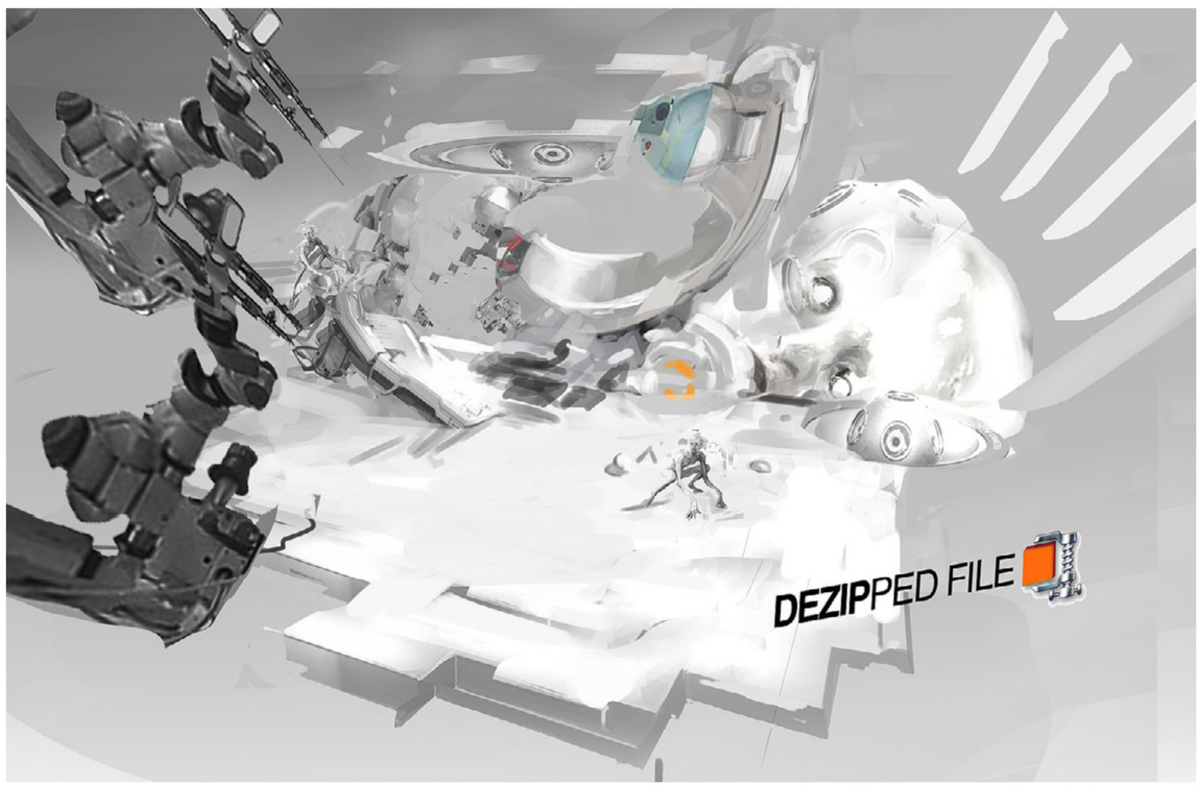
H3O IS SURROUNDED BY FLOATING PLATFORMS, each of which is a twisted version of a memory remix Nilin performed earlier in the game. Devoured by guilt and a crazy urge to end it all, H3O infected these platforms, making them into disturbing reconfigurations of the previous memories. As in the memory remix, each scene is boiled down to its central elements, but these versions throw out realistic proportions and organization, creating a series of nightmarish landscapes.



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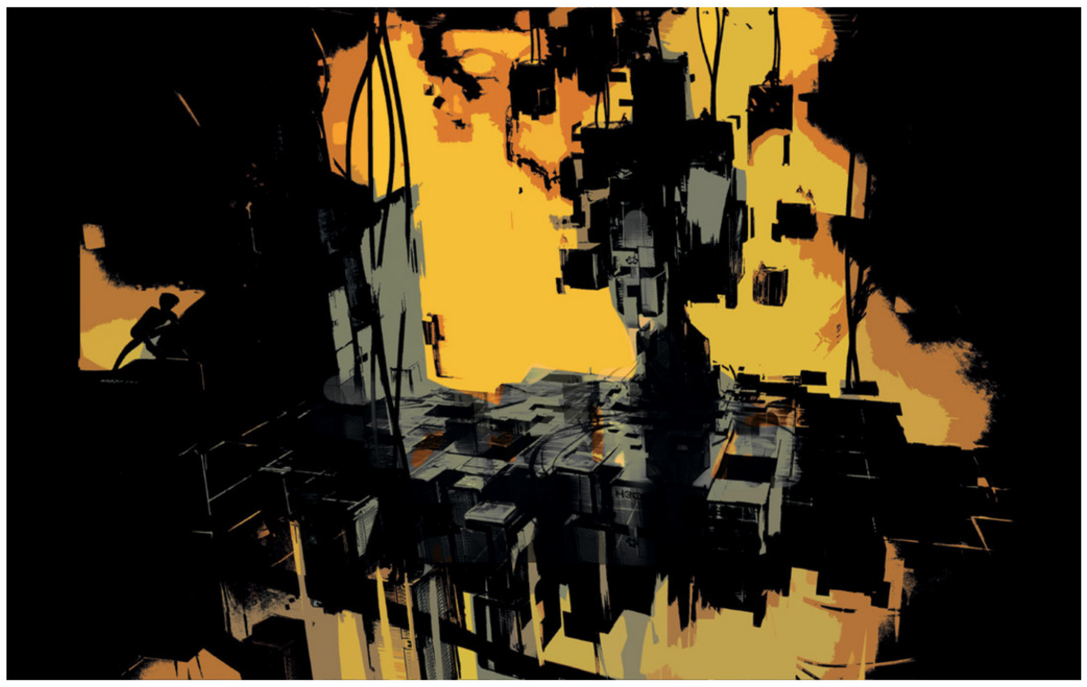

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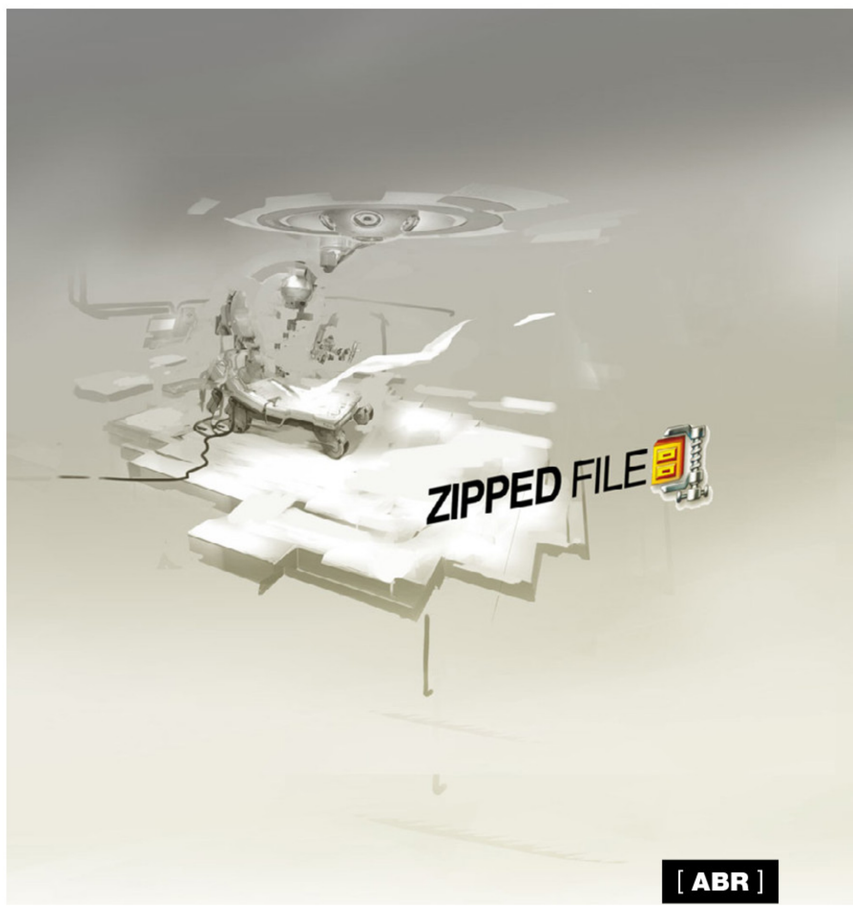

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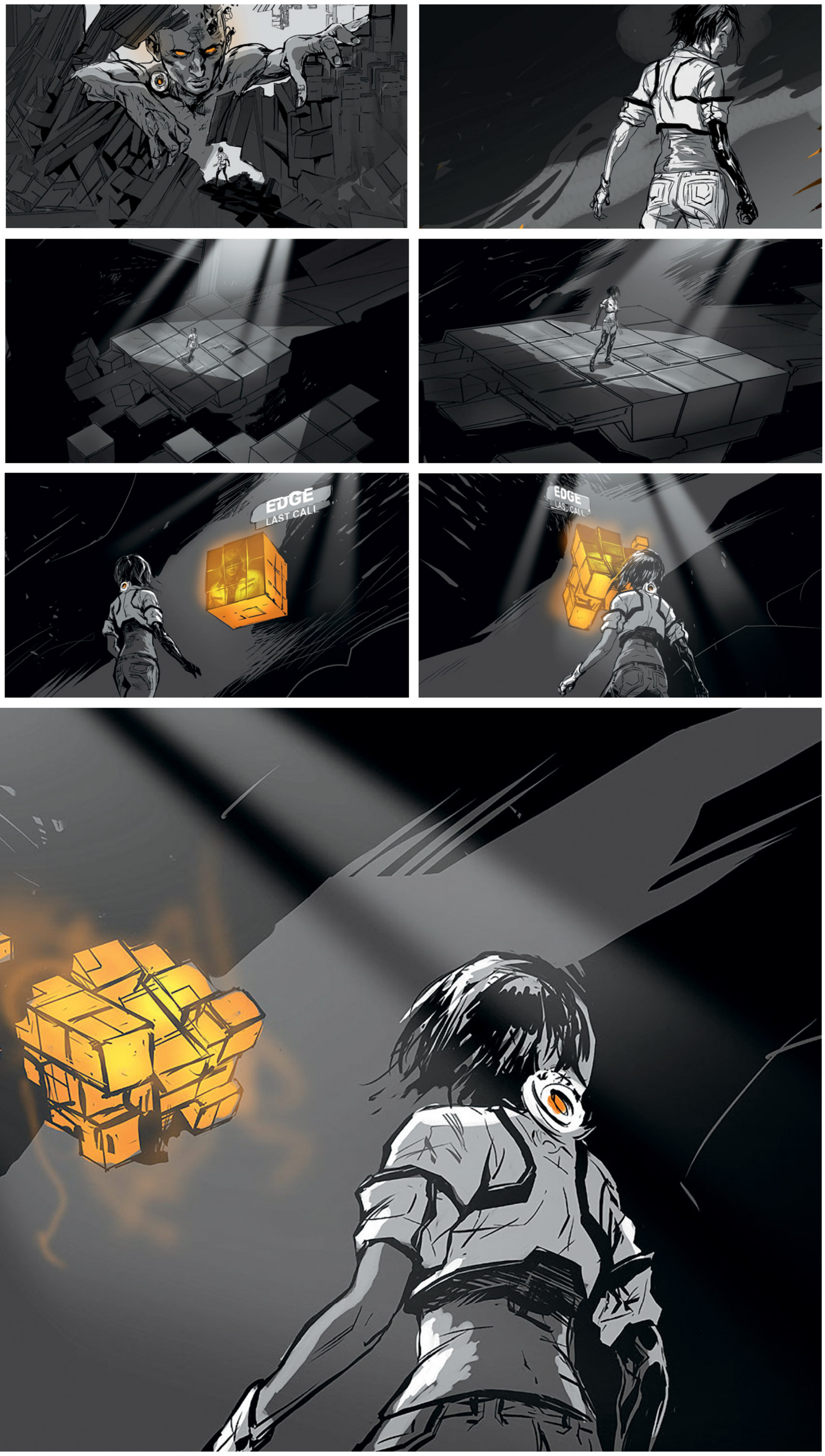
[MKO+FAU]

Final Confrontation in Nilin's Ego-Room

THESE STORYBOARDS DETAIL the first version of the sequence leading into Nilin and H3O's final confrontation. Like each of the short intermissions leading into the different episodes of the game, it takes place in Nilin's Ego-Room. Nilin is alone in an empty digitized space made of cubes. The sequence evolved during the development process and plays out slightly differently in the final version.



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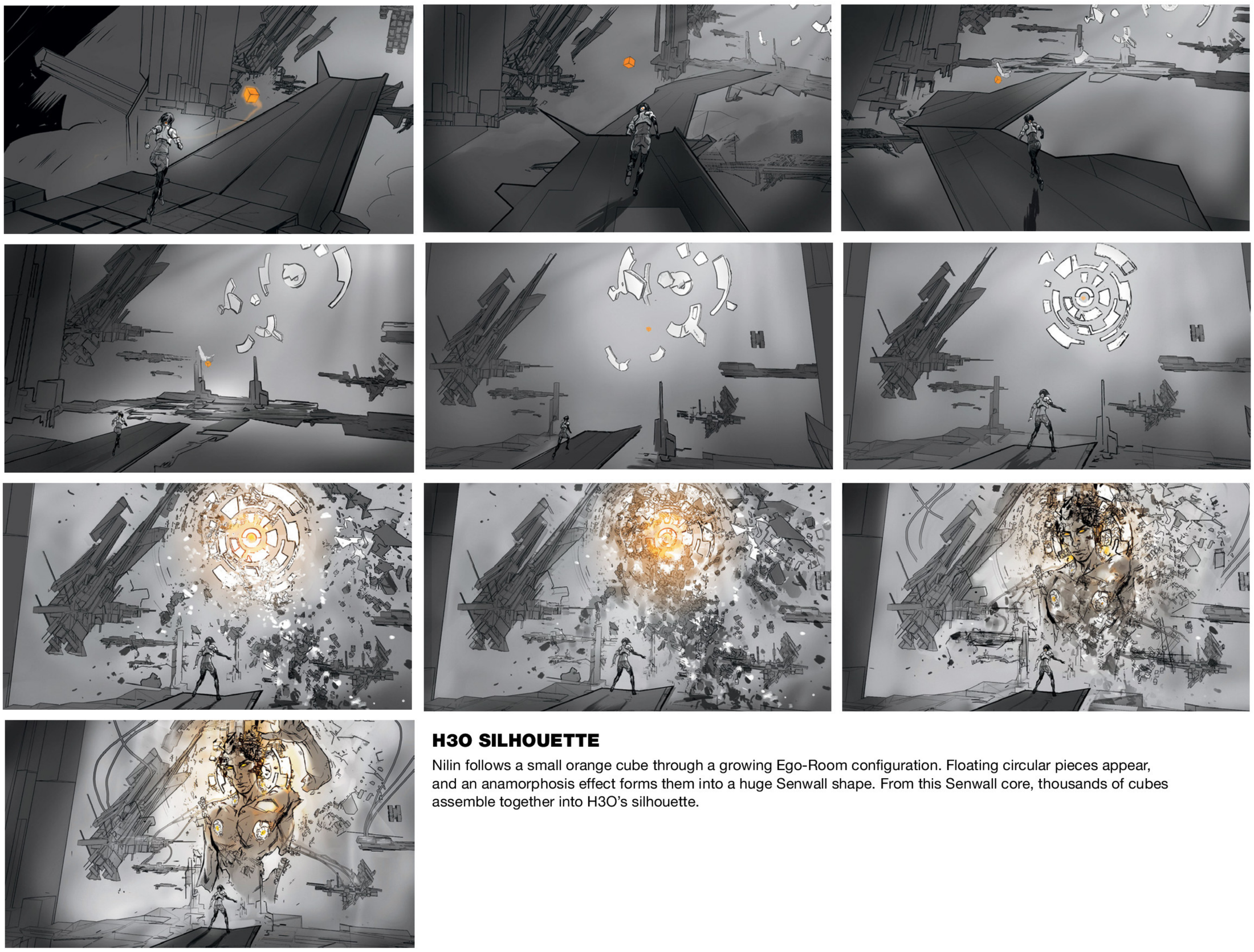

H3O SILHOUETTE

Nilin follows a small orange cube through a growing Ego-Room configuration. Floating circular pieces appear, and an anamorphosis effect forms them into a huge Senwall shape. From this Senwall core, thousands of cubes assemble together into H3O's silhouette.

All art this page [**ABR**]

THE FIRST PANEL of this storyboard sequence shows Nilin curled up in a square, her body symbolically imprisoned by the edges. She wakes up in her Ego-Room after the fight with H3O. The square at her feet is turning slightly orange, and in subsequent panels develops into a path in front of her. As her memories return, she encounters the familial triptych of herself as a child, her father, and her mother. The scene gradually fades into a realistic view of Neo-Paris.

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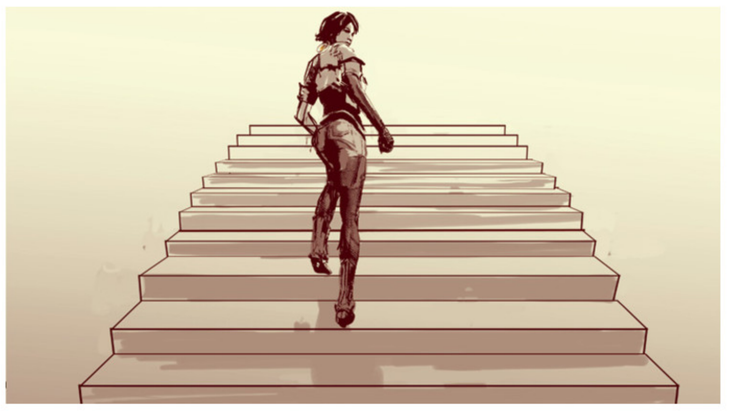

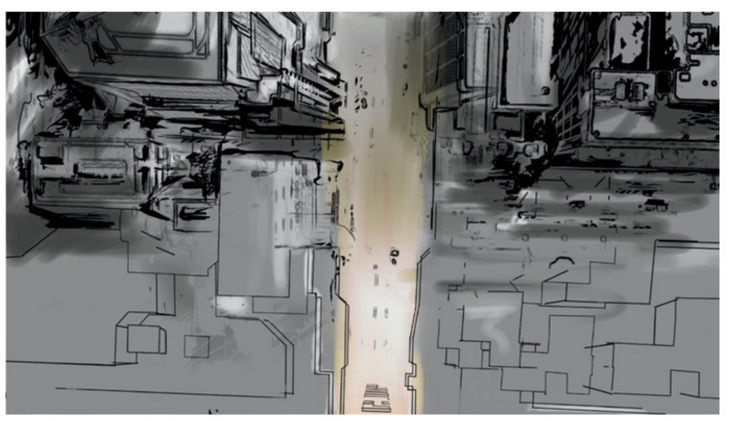

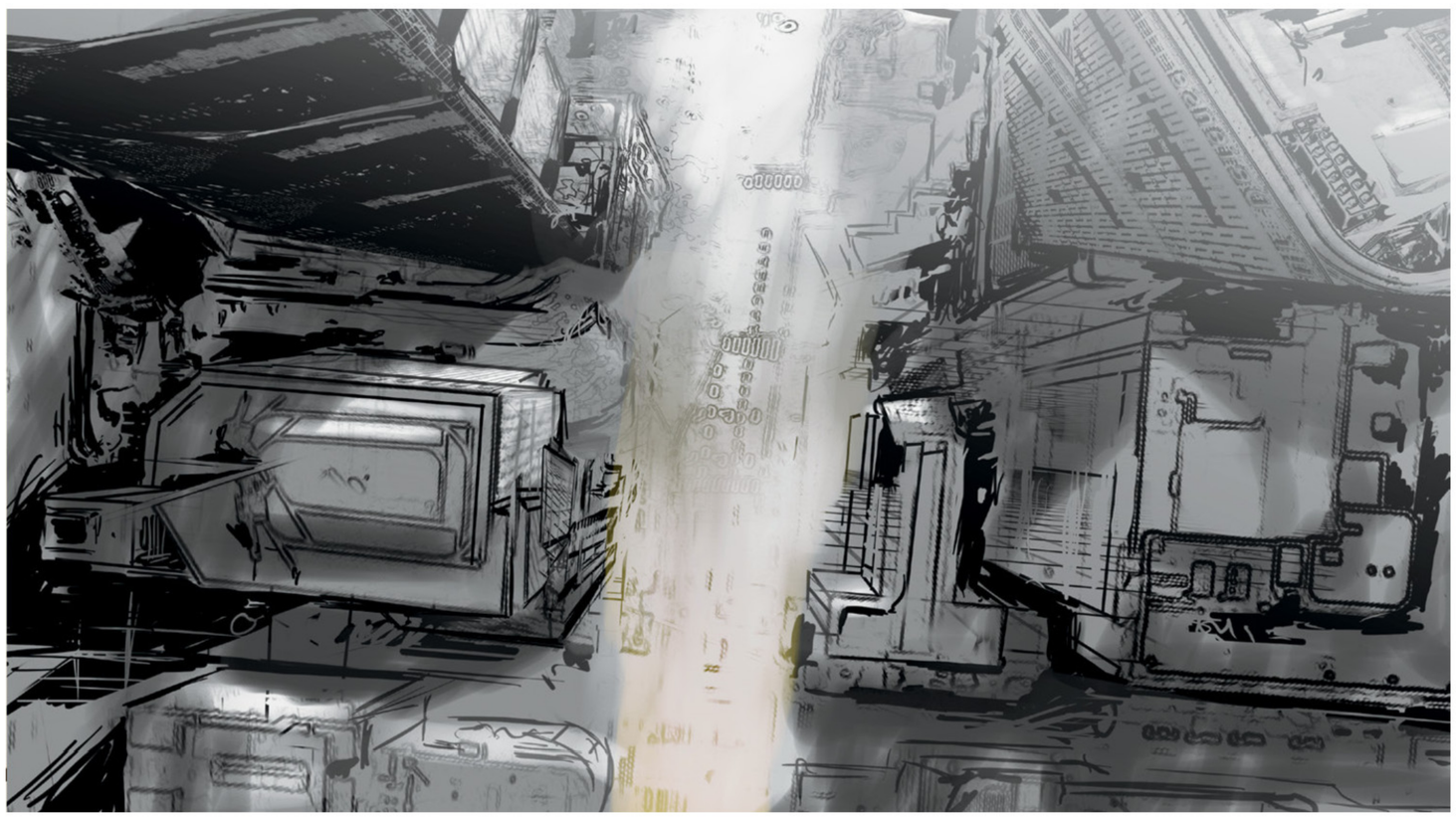

THE TRANSITION from Nilin's Ego-Room back to reality is executed by fading from digitized environments and cubic structures into a high-angle shot of Neo-Paris, playing into one of the game's core themes: the interaction between human identity and technology.

All art this page [**ABR**]

STORYBOARDING is one of the first tools used in the production of cinematics. Storyboards convey a scene's camera angles, rhythm, and setting, as well as an indication of the artist's intentions for character "acting." Next, rough animations called animatics add motion and pacing, and are where logistical constraints present themselves, helping to determine the cost and feasibility of a sequence. In *Remember Me*, considerable attention and energy went into integrating the cinematic sequences with the gameplay.

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CHAPTER 11 ↘
Deleted Memories

Bringing the world of *Remember Me* to life was a long and fascinating process. One of the studio's original desires was to develop a science-fiction story that offered a striking, new take on the cyberpunk genre—no easy task. The setting itself evolved in response to gameplay development, changing story lines, and technical possibilities and limitations. Early approaches to Neo-Paris were more influenced by Art Deco, curvy structures, and arabesque patterns. Fanciful touches were then gradually removed to construct a more realistic setting as each sector of Neo-Paris became more defined. Gameplay and the needs of the game as a cohesive whole were always the primary focus during the design process.

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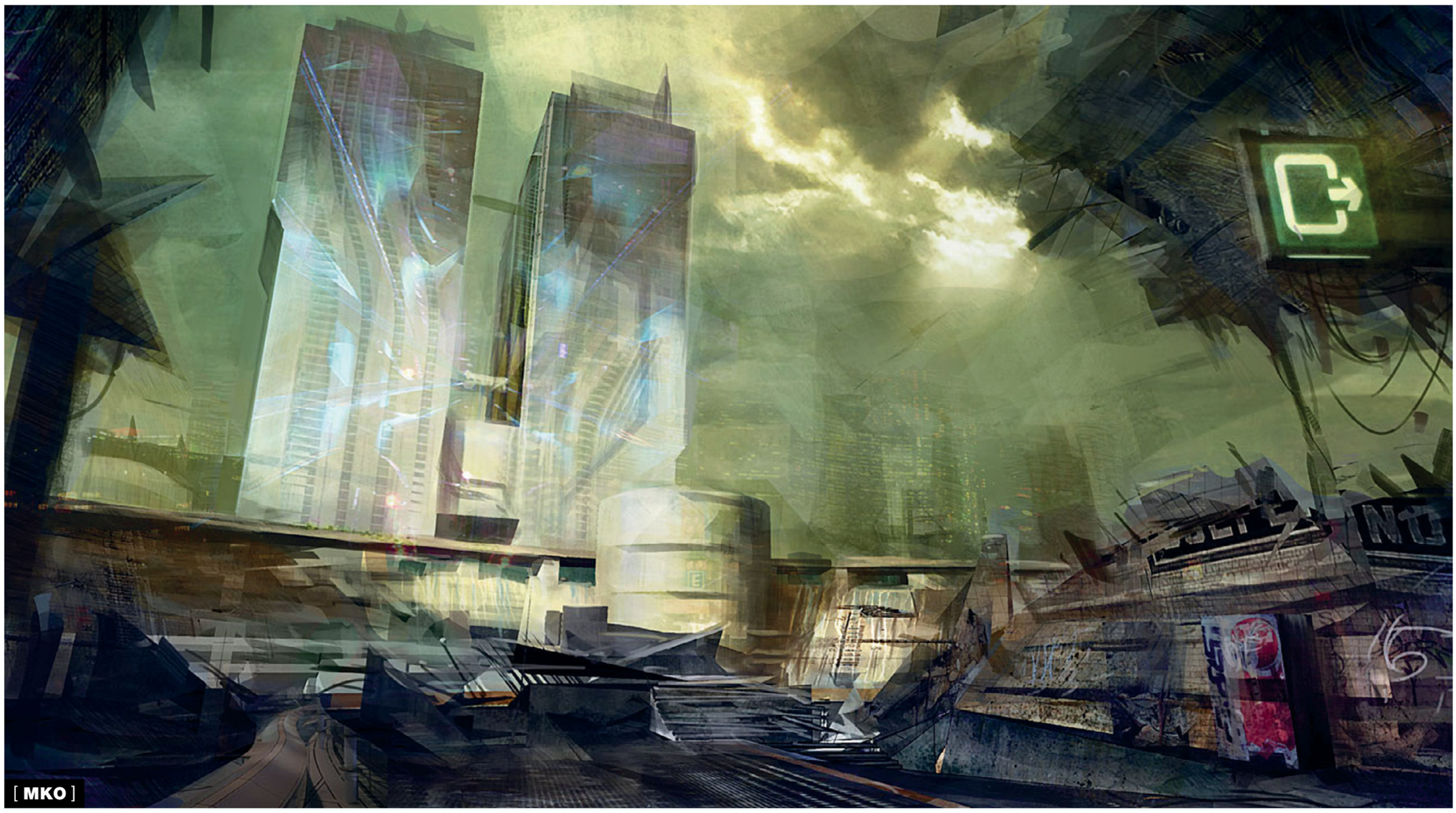

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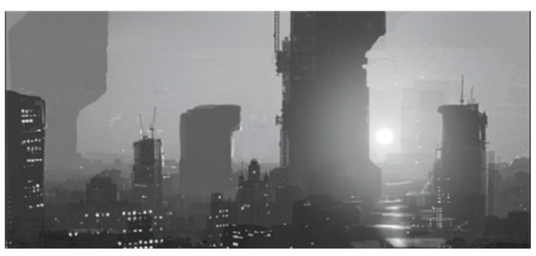

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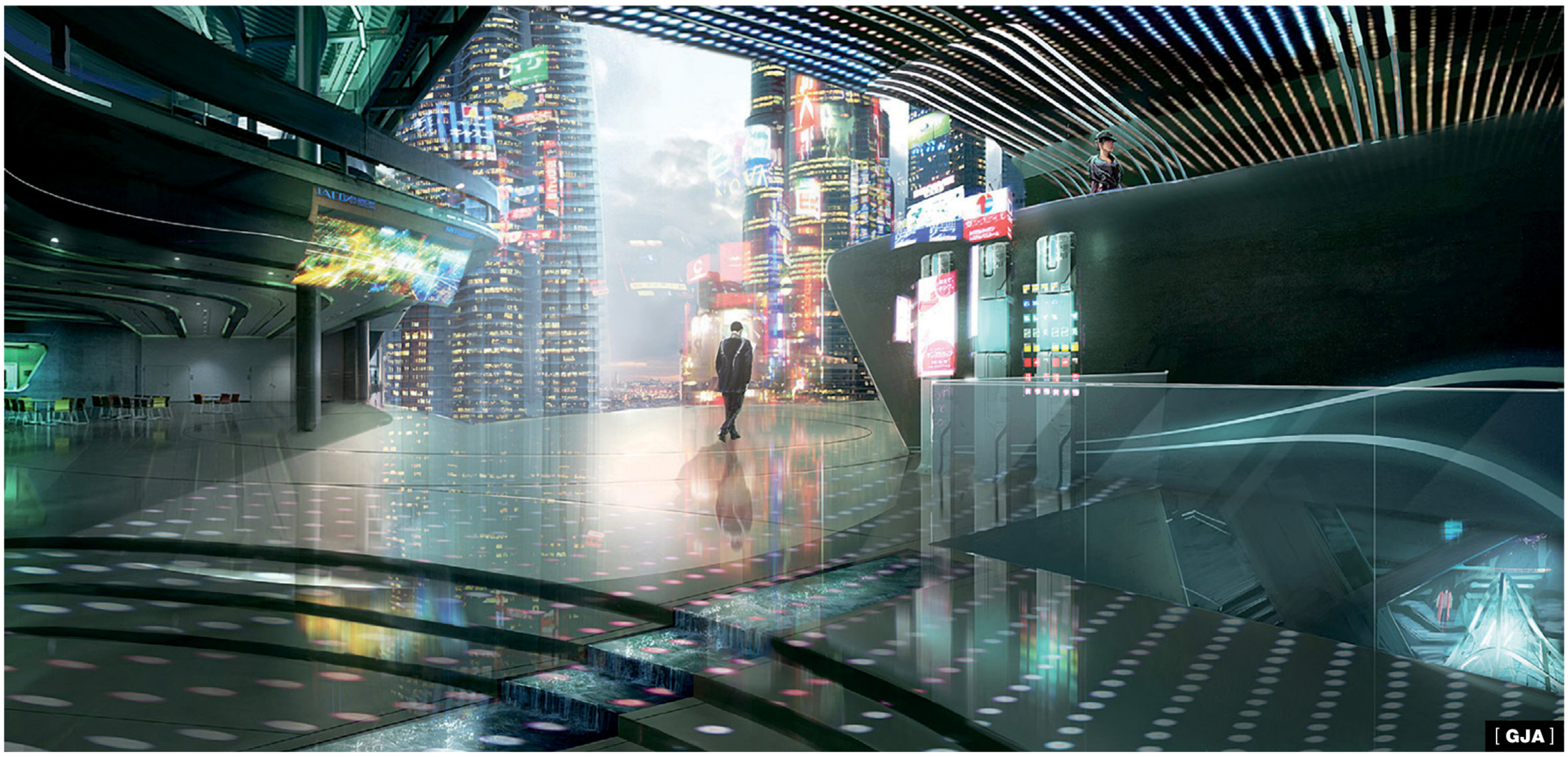
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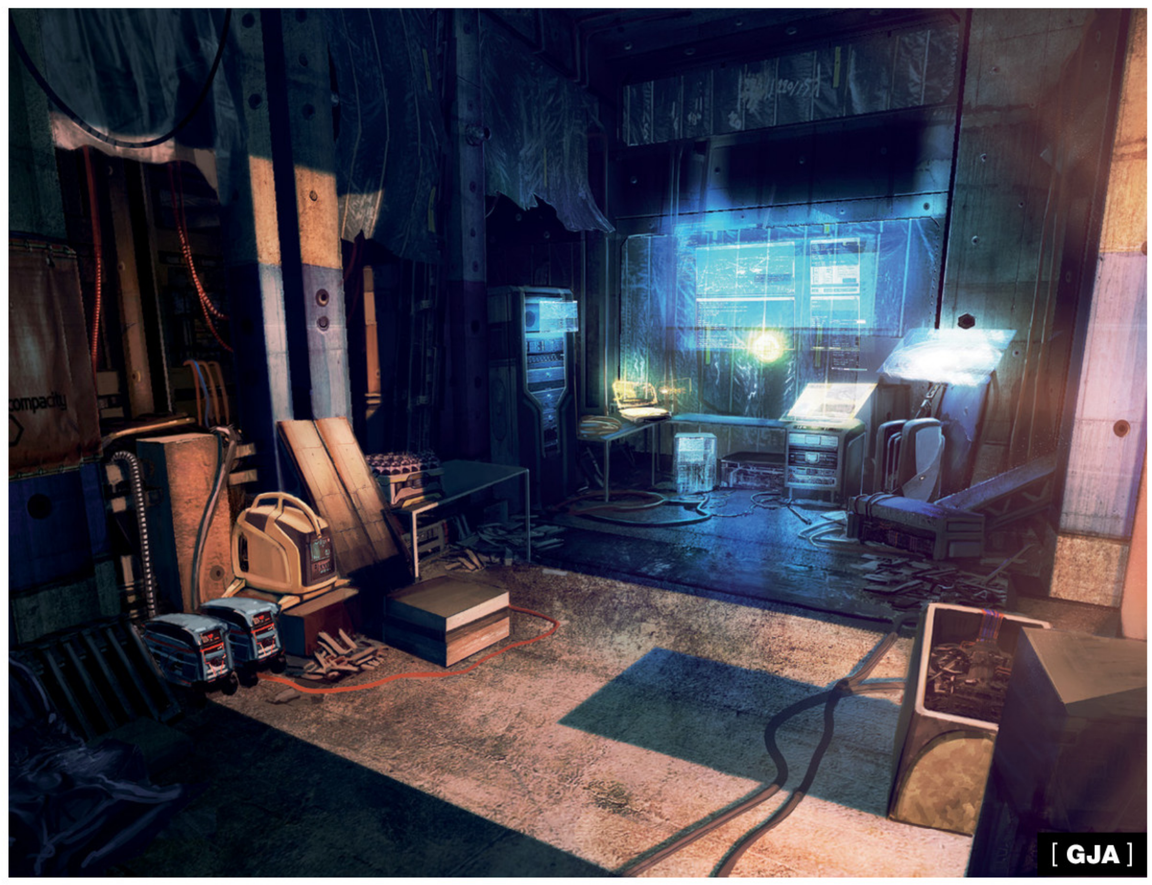
[GJA]

AT THE BEGINNING of a project, everything is possible with concept art. Any idea the team can imagine can be illustrated in 2-D. Then attention turns to refining concepts, exposing them to technical constraints, focusing on the essence of each one, and making the right choices. But nothing comes *ex nihilo*, and it takes time to develop a functional, believable—and most of all exciting—world while maintaining a sense of consistency. Trial and error and promising ideas that ultimately don't work out are part of the process.

[MKO]

EARLY IN THE GAME'S DEVELOPMENT, the rise of water levels due to global warming was much more important to the overall portrait of a world gone adrift. Elements linked to water were more central, with each facet of the setting designed around serving this wider concept. As the game and story were refined, more attention was paid to memory, which eventually became the new core of the game and the underlying concept tying everything together.

All art this page [**ABR**]

[MKO]

[MKO]

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[GJA]

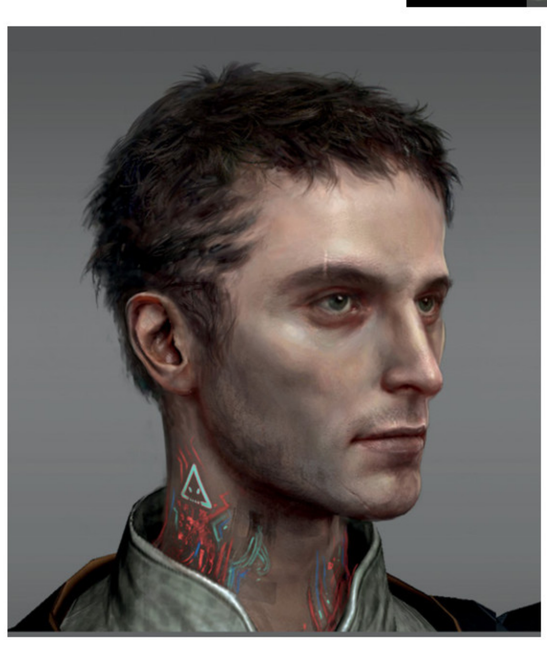
[GJA]

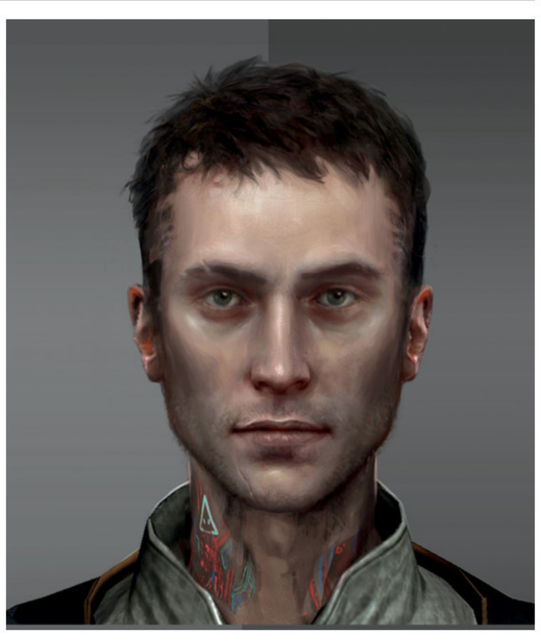
[GJA]

MORE THAN 2,500 concepts were produced for different versions of *Remember Me*, from sketches, blueprints, and color studies to polished illustrations. A multitude of early concepts were discarded, while others evolved into something new. Nilin herself passed through several strikingly different looks before the team settled on the right one. But beyond designing individual characters, environments, and props, the main challenge was to develop a cohesive and striking visual signature, a unifying vision. This book has been about the work that went into meeting that challenge.

[MKO]

[GJA]





DONTNOD ↘
Inside the Studio

DONTNOD
ENTERTAINMENT

Founded in 2008 and based in Paris, DONTNOD Entertainment develops video games for HD platforms based on original concepts and innovative technology. The studio grew from just five employees to one hundred in three years. Built on the ambition to create entertainment IPs that impact people's lives, the studio is currently adding the finishing touches to its first game, *Remember Me*.

IN MEMORY OF JACQUES MUCCHIELLI 1977–2011

Concept Artists:
ABR : Aleksi Briclot
MKO : Michel Koch
FAU : Frédéric Augis
GJA : Gary "Gray" Jamroz-Palma
GSZ : Grégory Z. Szucs
PCH : Paul Chadeisson
ECA : Edouard Caplain

Character Artists:
ASM : Alexis Smadja-Fellous
BRA : Bastien Ramisse
RCA : Régis Capotosto
YLE : Yan Le Gall
CBU : Cristian Buliarca

Dontnod Founders
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Alain Damasio
Oskar Guilbert
Jean-Maxime Moris

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Mariana Yaneva
Viktor Kalvatchev
Douglas Hawes
Claudie Hawes

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Oskar Guilbert

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Technical Director
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Assistant Producer
Sébastien Bérat

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Grégory Z. Szucs
Paul Chadeisson

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Emmanuelle Ruiz
Bastien Grivet
Luc Allenet de Ribemont

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Stéphane Beauverger

Scenario & Dialogues
Stéphane Beauverger

Scriptwriting Assistant
Norbert Merjagnan

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Bruno Raymond-Damasio
Amine Mestari
Eline Le Fur
Jean-Luc Cano

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Régis "La batte" Capotosto
Yan Le Gall

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Cristi Prefac

Character Rigger
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Marc Pestka

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Gautier De Souza

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Baptiste Moisan
Sébastien Judit
Jonathan "Jnat" Rebillard
Charles-André Bourlier
Thomas Planques
Mathieu Lagadec
Guillaume Le Bris
Olivier Drouet

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Clémence Maurer

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Ronan Coiffec

Cinematics Director
Jean-Luc Cano

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Thomas Begne
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Bertrand Remondin
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Daniel Manole
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Lucian Morozan
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Orson Favrel
Florian Monscavoir

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Frédéric Cros

Lighting Artist
Laurent Harduin

UI Artist
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Alexandre Cuing

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Vincent Pirault
Dimitri Sid
Cédric Lecacheur
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Thibaud Siamer
Tom Rethaller

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Frédéric Devanlay,
Big Wheels Studio

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Antoine Babary
Gilles Camous

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Laurent Cahour
Nordine Douadi
Florent "Pilote" Martinez
Elodie Anthony
Thomas Leroux
Julien "Jux" Vuong
Michel Saglier

Trainee QA Tester
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Pierre-Gilles Detanger

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Aurélie Deville

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France Sureault

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Jennifer Bismuth

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Caroline Pierini

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Co-owner & Managing Director
Pierre-Louis Barbier

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Kazuhiko Abe

Chief Financial Officer
Kazuo Sawaguchi

Vice President-General Counsel
Hiro Tachibana

General Counsel
Laura Franco
Albert Chin

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Manager, Marketing Strategy
Antoine Molant

Product Manager, Marketing Strategy
Richard Earl

Head of Digital Marketing
Angelique Schierz Crusius

Senior Product Marketing Manager, Strategy
Matt Dahlgren

Associate Product Marketing Manager, Strategy
Andrew Schnorr

Product Marketing, Strategy
Tristan Corbett

Manager of Global Marketing Relations
Tsuyoshi Kanda

Afterword

Oskar Guilbert

I met Aleksi Briclot at UBISOFT, and I was immediately blown away by the quality of his work. I didn't hesitate to hire him in order to rebuild the art direction of the game I was working on. Gradually, we became friends, and when I had the idea of creating DONTNOD, I naturally thought of him. We were just starting when Aleksi joined us. Hervé Bonin, Jean-Maxime Moris, and I were already on board, but Aleksi's concept art shaped our ideas so perfectly that it truly united us. The beauty of his work also inspired our investors and our publisher, and, probably most importantly, it allowed us to pass through many difficult moments during the genesis of *Remember Me* and always believe in ourselves. "If the quality of this game can be at the same level as the concept art, then we must never give up."

Since then, Aleksi's work and reputation have allowed us to recruit the best talent in Paris, especially our co-artistic director Michel Koch, Frédéric Augis, and Gary Jamroz, without whom our game would not have happened. Every morning I get a chance to cross their workspace, and each time I feel like a child admiring their work. I say to myself, how lucky they are to spend all day drawing. I'd love to do that! I hope that flipping through this book and admiring the art, you have as much fun as I have arriving at DONTNOD and seeing this talented team at work. Maybe this book helped you to find your inner child, and you will take a pencil and, as I sometimes venture to do, try to imitate them.

OSKAR GUILBERT
Cofounder and CEO

"GIVE ME A MEMORY TO REMIX, AND I WILL CHANGE THE WORLD."

JUST IN TIME FOR THE HOTLY ANTICIPATED ACTION PUZZLER'S RELEASE, Capcom, DONTNOD Entertainment, and Dark Horse invite fans to explore the intricate, enigmatic dystopia of *Remember Me*! Guided by the game's creators, traverse the darkly beautiful avenues and alleyways of 2084 Neo-Paris and examine the complex technology that enables memory hunters to manipulate and remix the innermost secrets of society's elite leadership. Filled with never-before-seen art and revealing commentary, this extensive library is a fascinating, gorgeous companion to the game, as art director Aleksi Briclot sheds light on the genius that inspired this alluring, daring, and dangerous new universe!

DarkHorse.com | Capcom.com | Dont-nod.com